

JEFFERSON MONTHLY

Aging Uniquely,
Birthing Discreetly
*Choices at
dawn and twilight*



Top Ten Reasons for Turning a Day of Skiing or Snowboarding into a Weekend of Fun in the Mount Shasta Region



Photo courtesy Kevin Lahey Photography

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MELODY THAMAR SAUNDERS

Linda Hombuckle appears at the first Rogue Valley Blues Festival in January. See Spotlight, page 13.

JEFFERSON MONTHLY

JANUARY 2001

Contents

FEATURES

Never mind last year's hype and celebration. Technically, the new millennium actually begins—and the old one ends—on January 1, 2001. As always, our individual lives offer a microcosm of greater changes. This month, perspectives on starts and finishes:

8 Aging Uniquely

As we head into a new century, much has been made of the graying of the general population in this country. In the end, for each of us, that comes down to the graying of our earthly self. What choices can we make, to make the most of this bittersweet time? At age 75, Patty Perrin takes an unflinching look at aging with clarity and humor.

10 Birthing Discreetly

At the other end of the spectrum is the constant cycle of renewal: the birth of new human souls. The swelling planetary population means that this renewal is more frequent than ever before. Still, an insidious mythology of maternity persists, nearly out of view except to the expectant mother. What is this mythology, and what choices does a mother-to-be face, given it? What lies beyond those choices? At eight months pregnant, young mother-to-be Lara Florez tells an illuminating tale of the experience.

COLUMNS

3 Tuned In

Ronald Kramer

4 Jefferson Almanac

Susan Landfield

6 Jefferson Outlook

Russell Sadler

12 Nature Notes

Frank Lang

14 Online

Joe Loutzenhiser

16 On The Scene

Juan Williams

27 Living Lightly

Ross Finney

30 Recordings

Fred Flaxman

32 As It Was

Carol Barrett

34 Books

Molly Tinsley

35 Poetry

Robert Peterson

DEPARTMENTS

13 Spotlight

18 Jefferson Public Radio Program Guide

23 Heart Healthy Recipe

28 Artscene

36 Classified Advertisements

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ON THE COVER

Writer Patty Perrin and her husband walk into two twilights: the Rogue Valley's and their own. See feature, page 8.

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Olga Borodina portrays Amneris in *Aida*, broadcast during *The Metropolitan Opera* on JPR's Classics & News Service on January 27. See page 21.

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Jefferson Public Radio welcomes your comments:

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TUNED IN

Ronald Kramer

A Future That Honors Our Past

As we enter the new millennium, the juxtaposition of the burgeoning communication field and the 20th century history of broadcasting creates exciting, and potentially confusing, challenges. New technologies, new operating paradigms and their conjunction with public radio's traditional service, affords exciting new opportunities for public benefit. Like the superannuated sensory assault that many shopping boutiques strive to create, this new era could result in so much noise competing for people's attention that the communication industry strays from its central mission—serving the public interest.

It is against that backdrop that we have tried to foster a strong sense of history at JPR. This value is evident in numerous things we do.

We are, for example, one of a fairly small number of stations that continue to publish a monthly magazine—an undertaking which dates back to the earliest days of radio with magazines like *The WLS Standby*. *The Jefferson Monthly* provides an important opportunity to extend our radio programming. A further example is this column. It was once commonplace for managers of stations to write a monthly column such as this. It is now fairly unusual.

This station maintains a significant archive of both our past programming and written materials. We've done so in part because any good public radio station is a reflection of the community it serves and, thus, our locally-produced programming represents a community record of life in the latter portion of the twentieth century. Both for our own purposes, and for the community's broad benefit, we feel an obli-

gation to retain that material.

One of the most visible expressions of our feeling about the importance and relevance of the past may be found in our December inauguration of our new Redding studios. JPR has maintained studios in Redding since 1994, but to date, in leased space. For a variety of reasons we felt it was important to own our home, just as we do in Ashland, and that afforded the opportunity to design new studios from scratch. In June, 1998 we purchased Redding's 1935 movie palace, the Cascade Theatre, which was constructed in an art deco style typical of the

era. Indeed, our purchase of the building won us a 1999 Preservation Award from the Art Deco Society of California for saving one of California's most architecturally significant theatres. Thus, it was a foregone conclusion that the new JPR Redding studios, located in one of the theatre's office suites, would be created in a style that captured the spirit of the theatre (which we are working on restoring with strong support from the Redding community).

But, apart from the studio location in the Cascade Theatre as an entirely original issue, we might well have chosen to design these new studios in a deco, rather than contemporary, style. Radio was, after all, born in the years that saw the art deco movement develop. Much of the radio industry's founding principles and traditions developed during the late 1920s and 1930s. It was a time when the phrase "public interest, convenience and necessity" began to be defined as a federal objective for the public service which radio, and later television, was intended to provide our society. Networks, which have become almost

irrelevant in commercial radio, were born and flourished during this period. Interestingly, our country's strongest remaining radio networks exist in public radio, where National Public Radio (NPR), Public Radio International (PRI) and others, continue to offer significant daily programming to the American people.

A lot of things have changed in radio since the 1930s. There is far more radio available to the American people than ever before and many of the changes about contemporary radio are salutary. We have technical capabilities, through satellites and computer facilities, the Internet and other systems, which allow instantaneous news gathering in a far more timely and complete fashion than radio's founders could ever have imagined. Minority audiences, if represented at all in radio's past, now have significant services targeted to them and they are more fully represented in mainstream programming than ever before.

But there are also some "losses." Radio was historically seen as an art form. Indeed, the well-known cultural critic and philosopher, Rudolf Arnheim, wrote a book entitled *Radio As Art* well before he wrote *Film As Art*, which became a bible of cinematic criticism and analysis. I doubt more than a few nowadays think of radio as an art.

Radio was also seen as a noble profession like architecture or medicine. For on-air assignments a college degree was considered highly desirable if not essential. Stations rarely advertised openings because hundreds of aspiring broadcasters sought them out, vying for each available opening.

There are central principles that were developed when radio thought about itself in that way that should not be discarded. Perhaps the most important is a recognition that our job, done well, leaves society a slightly better place when we sign off each night than it was when our broadcast day began. That's perhaps another way of expressing the "public interest, convenience and necessity" standard which statute lays out for broadcasting but which the Federal Communications Commission has effectively abandoned.

So, when we designed our new Redding studios, we did so in a way that reminds both our listeners and our staff of radio's proud heritage. Magazine covers about radio, and its evolving influence on society, adorn the walls. CONTINUED ON PAGE 15

“
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News & Information



JEFFERSON ALMANAC

Susan Landfield

The Beauty of Bruce

The earliest memory I possess from my childhood is following my older brother Bruce, giggling with delight, as we crawled from room to room with his dirty socks in our mouths. I don't recall why the particular choice of apparel. But I do remember that the significance of the gesture was clear in my mind. I was keen to imitate anything my big brother did.

Two more brothers followed in quick succession after me, but I continued with my unbending loyalty to Bruce, despite the five years in age that separated us. Bruce always had lots to teach me, so the attraction was obvious. Mentoring held no great fascination for me, so why switch allies? But even at that young age, Bruce could see the goodness in everyone, so it was at his instigation that we brought the two younger boys into the fold when they could move independently. I never questioned Bruce's judgement when it came to people.

Despite possessing a keen memory, I don't recall with any clarity a seminal moment when I first realized that Bruce was different from every child in the series of rural Midwestern towns where we grew up. Gestation had played a cruel trick on Bruce's mind and body, both of which had suffered a barrage of obvious anomalies and limitations. Is it plausible to imagine that, without a word in explanation from my parents, I could, as a small child, intuit a clear-headed awareness of Bruce's limitations? Yet this is exactly what happened, as I knew from a young age that Bruce would

not be taking the same steps into adolescence and adulthood as the rest of us. When I reached that stage of development that brought awareness of my parents' mortality, I simultaneously accepted my responsibility as joint-caretaker of my brother, which came in 1987, with my mother's death.

“

THIS WAS A MAN WHO
UTILIZED 100%
OF THE LIMITED
CAPACITIES THAT LIFE
HAD HANDED HIM.



Despite my early understanding and acceptance of the characteristics that would forever define Bruce as “different” from all others, I was slow to understand why, when we reached adolescence, Bruce became the center of cruel and intentional teasing by our peers. Amazingly, he was blissfully unaware that the unconditional acceptance he gave to every human and expected in return was not the norm. Early on, I knew that Bruce would forever stand out, even more so as the maturation process left him farther and farther behind. Watching others recoil at his disfigured appearance and laugh at his odd behaviorisms, I suffered simultaneous anger and

embarrassment, torn whether to lash out in his defence and or turn my back in denial of our kinship.

But finally I learned to take my cue from Bruce, who was innocently unaware that others were laughing at him. He was just such a ham, he unselfconsciously believed that people were laughing with him! Bruce just wanted friends and whatever degree of acceptance he could obtain. Like the child in heart he would always remain, he loved attention, no matter the focus or intent. That desire for attention

grew not from the flaws of a tortured ego, but flowed from a purity of heart and mind... a childlike purity that did not fade with his entrance into adulthood.

The older he became, the more remarkable it seemed that he could retain his selfless and unselfconscious behavior. From birth, his eyes had offered him a very limited vision of the world around him. Yet he possessed an inner vision that always allowed him to move beyond that infirmity and see the world and its inhabitants in all their beauty through the clear lens of his open heart. Because his outlook stayed childlike and innocent for a lifetime, he was able to carve out a family of friends, fans and followers wherever he lived, worked or visited. There was something about his open and unconditional acceptance of himself and others, warts and all, that clearly touched a universal cord with all manner of people, as his friendship circle was incredibly diverse and fiercely loyal.

When Bruce was 49, he suffered his first seizure. As a nurse, I was not surprised, since it was clear that his head had not developed normally during gestation. My heart panicked, but my head kept reminding me that he was lucky to have avoided such an outcome until this late in his adulthood. When he responded immediately to one of the milder anti-seizure medications, I breathed a sigh of relief. He suffered no more seizures after that, and passed each subsequent six month check-up with flying colors. My brother Scott and I toasted him on his 52nd birthday in the year 2000, recalling the dire warning our parents had received from physicians after Bruce's birth that he would probably not survive into adulthood.

I had always counted on Bruce being with me through old age, because he was there with me from day one. Bruce was a given in my life, a comforting reliability whose powerful presence in my life from the beginning cast him as my North Star. Being lost or confused could never be more than temporary for me as long as I could come back to the stability that was Bruce.

I was wholly unprepared for the phone call from my brother Scott one rainy Sunday telling me that he'd found Bruce dead in his room that morning, his body stiff and contorted from a seizure. I didn't want to believe then that such a thing could have happened. Months have passed, and still the gaping emptiness follows me

CONTINUED ON PAGE 21

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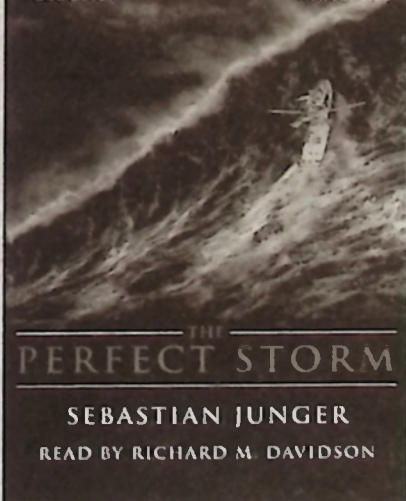
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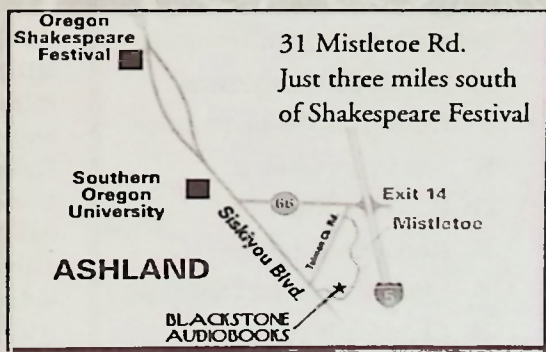
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JEFFERSON OUTLOOK

Russell Sadler

Oregon's Budget Woes

In Oregon, some voters' euphoria over stuffing Bill Sizemore's and Don McIntire's adolescent initiatives in November is waning as the Legislature prepares to convene in January. The Legislature's not-quite-ready-for-prime-time leadership faces the sobering reality of a \$900 million budget shortfall. Voters made this decision a bit easier by refusing to bite on Measures 91 and 8—one a notorious revenue giveaway, the other a straight-jacket spending limitation.

But the voters complicated an already daunting budget picture by passing Measures 88 and 7—one a less-generous revenue giveaway, the other a sneaky budget-buster that threatens the state's land use laws and may enrich land speculators before it is repealed or modified.

Measure 88 raises the state cap on the federal income tax deduction from \$3,000 to \$5,000, reducing state revenue by an estimated \$130 million a year.

Measure 7 requires compensation for the lost speculative value of real estate attributed to land use regulations. The measure is far more generous than the U.S. Supreme Court requires when government "takes" private property. Measure 7 creates a sweeping new definition of "takings." The full price tag is unknown, but the official estimate of Measure 7 published in the Voter's Pamphlet said potential "compensation" for loss of speculative value will cost the state a budget-busting \$1.6 billion a year and local governments as much as \$3.8 billion to enforce existing zoning and land use regulations.

The Legislature will actually have \$1.3 billion more to spend in the 2001-2003 budget period than the \$11.9 billion it has in the 1999-2001 budget period. That isn't enough money in a state faced with infla-

tion and more people.

The inflation that economists insist is under control is high enough that the Legislature must consider a cost of living raise for state employees with a price tag of between \$80 million and \$100 million and an increase in the cost of services and supplies.

The Legislature's biggest problem is, of course, more people. Oregonians of childbearing age are having more children, increasing enrollment in elementary and middle schools which will eventually hit the state's high schools.

While Oregon's crop of college-age students left for out-of-state institutions

in record numbers during the '80s and early '90s, their contemporary counterparts have been flocking to in-state universities and community colleges encouraged by a 4-year-old tuition freeze following 15 years of record tuition increases.

Although immigration is down some—about two percent, compared with the average of the last four decades of three percent—people still regard Oregon as The Promised Land. Newcomers want the same government services Oregonians already have. Maintaining what the state's budget writers call "current service levels" will cost an additional \$12.15 billion over the next budget period. That's \$250 million more than the state's revenue estimates.

Real revenues will probably be higher than the estimate, triggering the state's "surplus kicker," forcing a return of any surplus. However, voters approved Measure 86, placing the kicker into the state constitution. Its fine print allows a minority of one-third plus one in either house to thwart any majority effort to use additional revenue to meet the budget shortfall.

Then there are the lawsuits.

Lawyers representing six developmen-

The Legislature's way out of the woods is not clear. Oregon's unrealistic term limits stripped the Legislature of members who had any experience making severe budget

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

Saturdays at 5:30pm
Tuesdays at 1:00pm

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Aging Uniquely

Getting old is inevitable—or, as the saying goes, better than the alternative. Are there choices we can make to age with grace?



OLD AGE IS NOT
A TIME OF WISDOM,
NOR A TIME
OF GREAT INSIGHTS.
IT'S MORE OF A TIME
OF ADJUSTMENT.

Being old is popular these days. Everyone is talking and writing about it. The only people not really interested in the subject are the old. We are too busy coping with it. I find being old, and I am 75, much like being pregnant. It needs to be experienced. There is nothing else to compare it to. It reminds me of a friend who had just returned from a trip to India. "What was it like?" I asked. "I can't tell you," he answered. "It's not like anything else." And so it is with being old. Each day is a new adventure, a new journey.

In his book, *Old Age Is Another Country*, Page Smith reminds us that "Old [he defines it as over 60] is where most Americans, with a little luck, will spend most of their lives." Further on he adds, "We hear talk of ageism. Geriatrics is a burgeoning field. But the vast majority of experts (those who write about it) are in the category not-old and so have very little notion beyond the merely statistical, of what they're talking about."

I agree with him that "old" means something different to everyone. Each of us experiences our own aging so uniquely that I know of no rules for aging outside of "live one day at a time." We do not go into one humongous pot of sameness as we age. At this point in my life, being old does not mean being powerless. I still feel listened to, viable and have an active comfortable life. This is due to the fact that I have the two essentials of old age, enough money and good health. I certainly do not have the same health I had as a young person, but

so far I have only a slow degeneration that I can accept. I do agree with Smith, however, that old age is another country; it certainly is not anyplace I have been before.

Being old is not what I expected. I don't think I planned on it. Much of my life has not been planned, but just happened. If I am planning on anything for the next few years I am planning on my luck holding. I rely heavily on my kismet, karma, fate, whatever, to help me through, and in the meantime there are some choices I can make.

The late Rebecca Latimer, in her book *You're Not Old Until You're Ninety*, points out that most of us spend our lives "outer directed." We look for approval from those around us. She feels that age is a time to become "inner directed." She encourages meditation. "Take a timer, set it for fifteen minutes and sit quietly (the same time and place very day) and try to go inward." She believed that each of us carries an untapped area within our-

selves. For many of my generation meditation is a strange idea, but it is worth trying. I have been meditating for years and find it very helpful. Some days during meditation I fly off the walls of my mind, but on other days I feel I have traveled to a new and quiet place.

Looking back on my life I realize that much of it has been the result of choices. Sometimes it was an unconscious choice, but often my choice has been an excuse to take the easy way out.

My writing is an example. I am a late-in-life writer. I knew I wanted to write but I was married to a newspaper man and I told myself "that was his field," and women of my generation did not go into their hus-

ARTICLE BY
Patty Perrin

band's field. I'll be darned if I can remember why. Now when I look back at the joys I have gotten from my writing I lament the years I could have written and didn't. In truth I know I made the choice not to write because I was not willing to take the risk of rejection.

One of the problems with aging is avoiding risk. I see it in all of us. There is a tendency to hunker down, not to challenge ourselves.

For me when I say, "I don't feel like it," it often translates to, "It scares me," and I back off.

In her book Latimer suggests, "Do a difficult thing every day." That will be different for each of us. It can be something simple, like calling someone we have had a falling out with, or trying something new and frightening.

I took a chance last spring when I agreed to read some of my essays on the radio. On the night before I was to make a tape for Lucy Edwards and Jefferson Public Radio's news-magazine, *The Jefferson Daily*, I slept poorly. The next day during the two-block walk from where I had parked my car to the studio I had chest pains, shortness of breath, a headache and total panic. But once the taping was done I got the exhilaration that comes from doing something new and exciting. Each time I read a radio script it gets easier, but I still feel a rush of pleasure for having pushed myself.

I read recently that Latimer, well into her 90s, chose to die. She made arrangements for her personal care, named the people she wanted to be with her, then quit eating and drinking.

For the old, death is part of life. When I was young and had much to lose I never thought of death, but now with little to lose I do. I have trouble believing that I will die. I know others will and I actually know

I will, but I don't believe it. So when I began reading Dr. Bruce Bartlow's new book *Medical Care of the Soul*, he really got my attention.

Dr. Bartlow, a Redding author and practitioner, has written a book about the soul; but it is also about the nuts and bolts of dying. He starts out by warning that there are things we can do in preparation to make dying better. He says, "By embracing death's gifts, we will learn to revitalize the life of which the death is one small part. By envisioning and planning our own deaths, hours or perhaps years in advance, we will become able to explore fully the lives our souls came here to know."

His book makes a point of our responsibility for our deaths. For me, Dr. Bartlow brings up more questions than he answers, but he certainly makes me look at difficult choices. He is a physician who questions his own role in preserving life at any cost. I felt that in much of the book he was grappling with his own unresolved feelings.

One whole section of the book is devoted to the explanation

of five legal forms available for end of life care. One of the forms is labeled Five Wishes. It focuses on "goals, hopes, wishes, desires for yourself and your family, spiritual aspirations, the setting of the last of life, and guiding you to consider what you need to complete."

Dr. Bartlow points out the real value of the forms is not in the paperwork but in the discussion you will have with your family as you fill them out.

I found the book provocative and on one level frightening, not of death but of doctors. The book thrusts death in your face and says, "look at it." And also know that your doctor is trained to not let you die, but is dedicated to keeping you alive, no matter what.

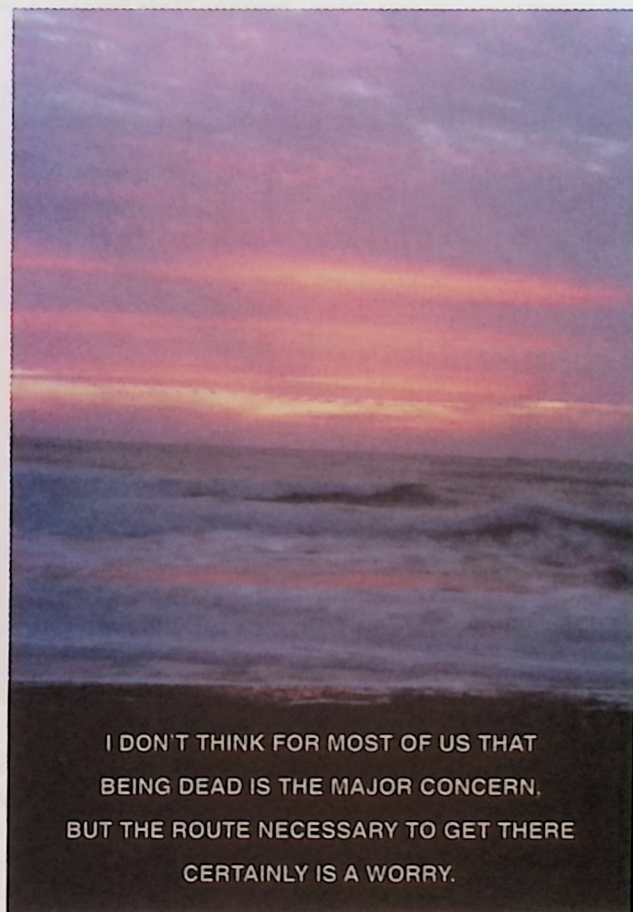
Bartlow makes it plain that he believes that for most of us the doctor is an essential for a good death. Yet how can I ensure that my doctor will have concern for me as a person at my time of death if we do not know each other? And how can we know each other? That takes time, and time is money to the health insurance companies.

Being old and looking at death is reminiscent of being a teenager. Feelings and situations change every day. One thing I am sure of is that old people don't change, we just become more so. The mean don't get sweet, nor the sweet mean. It is not a time of wisdom, nor a time of great insights. It's more of a time of adjustment and people my age understand about adjustment.

Dying, on the other hand, offers a totally unexplored field. And in the Western culture it is often denied. I don't think for most of us that being dead is the major concern, but the route necessary to get there certainly is a worry. I know I don't look forward to dying and leaving everyone,

but on the other hand I don't want to be the last one at the party either. Yet, when it really comes down to it, about the only choices I have are to fill out my forms talk to my family and doctor, eat my veggies, and plan on my luck holding.

One never knows. Maybe dying also holds a rush of pleasure for having done something new.



Birthing Discreetly

In the face of pregnancy's challenges, including an invasive and subtly subversive mythology of maternity, how can a mother-to-be make her own best choices for child and self?

She is not herself. Heartburn thumps her chest, hips spread and ache, the smell of coffee is forbidden, the smell of earth divine. Her body craves the obvious, filling out the protruding mound of belly that twitches and hums with no mind but its own. She has not been herself for eight months, from the dream of conception through the zombified dance of the first days where her little body lay flat but so obviously occupied. And now she watches and waits inside history—among lines of women who have sung this same song. Before her a social table has been set, lined with treats from which she must choose. How can she be expected to make explosive choices when the basic needs are so immediate (sleep, water, fresh air, food)? How can she be expected to choose when her beliefs are beginning to swirl in the hormonal stew that is her brain these days? When half of what she reads and three quarters of what she is told disappears into a fog of lapsing memory? She looks beyond the expectant faces. This is her story, her dream. It's the dream/story of billions: the story of every life's beginning, every mother's experience, and the root of everyone's initiation. It's a story of choices that affect the outcome of every life.

At present, the story is mine. For the moment, at eight months pregnant, that woman is me. And though the story may thus appear to be personal, it's also universal. It offers a vital and purgative voice, bringing the mythology of maternity (MOM) to the surface, addressing some of its more shadowed aspects. Paradoxically, it's through revealing private, personal choices that we have the opportunity to alter this invasive, unconscious myth, if only by speaking its name.



An ultrasound image of the new life forming inside the author.

THE MYTHOLOGY OF
MATERNITY OPENS A
DOOR FOR PUBLIC
INQUISITION, COMMENT
AND JUDGMENT.

The MOM is the product of years of assumptions surrounding pregnancy and childbirth. Although its tendrils spread over many vast and ever-changing areas, the MOM has a most explicit central tendency: It opens a door for public inquisition, comment and judgment regarding issues our social mores may otherwise deem inappropriate.

According to both my personal experiences these last eight months and the perpetual commentary of other pregnant women, the MOM is most profoundly recognizable within the following questions.

Do you know the child's sex?

That is, consensus given, the first question; one that used to not appear until the child's birth.

However, the advent of regular ultrasound exams has caused a shift in the MOM, and pink or blue have become early watchwords. To know or not to know: most couples now choose the former. In our birthing class, my partner and I were the only ones who chose not to find out. While there are a variety of rationales for choosing to know (one woman claimed she didn't need any more surprises), the choice not to know is at present out of MOM fashion. Our reason for the choice is simple: peeking under the wrapping makes us uncomfortable. We have been met with disappointment and disdain for this decision, however. Most confrontations over it end with a phrase similar to, "how will you be able to decorate the nursery?" To which, I have to ask, why the rush to place a gendered identity on an unborn being?

ARTICLE BY
Lara Florez

Are you having a home birth or a hospital birth?

This inquiry possesses a hidden agenda, as all possi-

ble replies imply an ideological following. There is often concern in the eyes of the inquisitor as they await a response either way. Home birth to some represents freedom; to others, danger. The words "hospital delivery" bring about opposite responses from opposite individuals. And then, perhaps the most condescending response of all, is from those who merely close their eyes and nod knowingly.

Philosophically, the home/hospital birth decision is one requiring education and depth. The birthing environment should correspond with the personal beliefs of the parents, and what they feel is best for their child. Because the MOM will ask this inevitable question, it is important for parents to be strong and sure in their decisions. Investigating a variety of perspectives and finding support—regardless of a couple's choices—are essential for developing this unswayable confidence. My husband and I have found refuge with our health care provider, but also in books and on the Internet. Bulletin boards have been a great way for me to investigate the perspectives of other women. Personal favorites include www.hipmama.com, www.parentsplace.com; *The Baby Book* by Dr. William and Martha Sears; *Birthing From Within: An Extra-Ordinary Guide to Childbirth Preparation* by Pam England and Rob Horowitz; and *What to Expect When You're Expecting* by Pam Eisenberg.

Speaking of support... Do you belong to a group?

Pregnant women are, in this country, a traditionally underrepresented population. While this may be due in part to some old MOM residuals—my grandparents still talk about maternity girdles and being in the family way—it seems that one of the main reasons is because pregnancy is a physically temporary state. One mother I spoke to had the good fortune of being pregnant at an especially fertile time. She stated that outings to the grocery store, the cinema and the park all became opportunities to commune with women who were pregnant. She never felt unusual, other, or alone.

In my first childbirth class I experienced the comfort a group can offer. Although still strangers, the other women and I immediately fell into conversation, as a species who has mysteries not discussed in the lunchrooms at work or over family dinners. Dark lines on our abdomens, sodden breasts, skin tags; the mask of preg-

nancy. In a group or class issues may be reflected about, and different levels of experience unearthed. Pregnancy is an altered state; externally and internally, each woman becomes her pregnancy. It affects how others react to her, and how she perceives herself. Maintaining a sense of individual awareness in the face of these internal rumblings and external pressures is a struggle that all pregnant women I have encountered quietly attempt to sort. Joining a childbirth class, a prenatal yoga class, or a support group can air insecurities, and offer networking and affirmation during what is in fact a very vulnerable time.

How do you cope with your bulbous body?

We live in a world where our physical appearance has a strong connection to our personal identity. With the MOM there comes a physical invasiveness that is usually not present in our social interactions. One aspect includes touch, the belly becoming a magnet for roving hands, which is a little surprising even for an unusually affectionate person like myself. With the belly rubbing comes the questions and comments: How far along are you? You sure are big! You sure are small! Wow, you're carrying in front! Wow, you're carrying in your butt! How much weight have you gained? Most surprisingly, the MOM often causes people to forget that the pregnant woman is a sensitive being. And while there may be a good reason for her present weight gain and body shape, it is not okay to call her fat, chubby, or pudgy, even if it is done with a smile.

Do we not exist?

One of the most blatant reflections of the myth of maternity may be found in the department stores. For those newly expanding, an encounter with pink sailor-collared maternity smocks and peg-leg pants can be disheartening, but there are a surprising amount of retailers who don't even carry maternity clothes. Indeed, do we not exist?

Seeing other pregnant women may be the best source of physical affirmation. Whether to celebrate the body and individual selfhood, or hide in ugly baggy clothes for the interim is an issue to which I have

given some thought. And in consultation with other mothers-to-be, I have come to the conclusion that pregnant women (and the society that surrounds them) must think of their condition in the terms of how it relates to their child. There is an opportunity for us all to explore the open compassion that leads to confidence, and a sense of humor. These are all traits that we should be happy to impart to the newest humans, even before their birth.

Ultimately, that is the story. Beyond the suspended state of pregnancy in which I now write, there is the child within. An aura of wonder is suspended around these final weeks of my maternity; expectation and intimidation lock hands to usher this baby and me out of our time.

While the culture around me whispers of change in a "just you wait and see" tone, I know that I am already invariably altered. From the moment of conception, my old

self and life disappeared forever. Everyone who has been pregnant, regardless of the outcome, has been permanently physically transformed. This new life changes everything. I am not myself.

The birth of this child threatens to usher me quickly into the cultural mythology of parenthood (MOP?), where more choic-

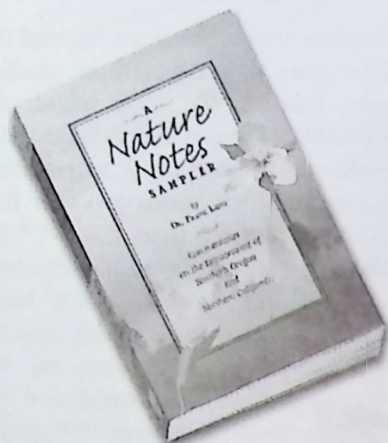
es linger ominously. I know the lesson of this time is twofold: be firm, be flexible. Within the actuality of the experience of the mother-to-be, the mythology of maternity must fall away. Our decisions, while important on the surface because they will reflect in our children, are trivial compared to the wonder that is the choice of creation.

It is clear I have been chosen by a new life. Among all of the choices that have demanded my attention these last months, the ultimate pivotal choices—the choice to live, the choice to be born—are being made by a small new person and something much greater. I have to learn to let go, to trust and move beyond fear, beyond choice. To become a mother is to remember your own pre-worldly state, and to realize that what is facing you is not new. It is, rather, beyond our notion of time. It is divine. ■

OUR DECISIONS
ARE TRIVIAL COMPARED
TO THE WONDER THAT
IS THE CHOICE OF
CREATION.

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

Myriapods

Arthropods include insects, spiders, crustaceans and the like. They have an external hardened shell that serves as a skeleton and an internal system of muscles. If you have ever eaten cracked crab you know how arthropods are put together. In case you worry about such things, bugs big enough to eat Los Angeles will never happen, science fiction notwithstanding. Even if they had the stomach for such a disgusting task, gravity and their structure and physiology strictly limit their maximum size.

There are two other groups of arthropods, centipedes and millipedes.

Centipedes are fast and have one pair of legs per body segment. Millipedes are slow and have two legs per body segment. I first knew these creatures as thousand-legged worms, until study taught me otherwise.

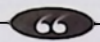
As a child wandering through the damp woods of western Washington I would commonly encounter a handsome black millipede with bright yellow spots along its sides. Disturbed, the beast would roll up in to a tight spiral, head end in, and begin to stink. Not an ordinary stink, but one, when smelled at a distance, that reminded me of my Auntie Winnie's Germany Christmas cookies, the faint odor of almonds.

Years later I learned that most millipedes have a series of glands along their bodies. These glands generate various noxious compounds, including hydrocyanic acid and cyanide gas, which has the odor of almonds. The millipede's striking color warns potential predators of an unsavory mouthful.

In 1974 I spent a year-long sabbatical in Texas. Every thing is bigger and better in Texas, including centipedes. I was used to northwest centipedes, a couple of inches long at most, who spend their lives poking around in rotten logs. On a Biological Photography Association field trip I turned

over a rock. There was a centipede six or eight inches long, with a bright yellow head and a sinister black body. It was almost as fast as I was. There is no photographic record of the encounter. Looked to me like it might eat puppies.

On my second sabbatical in Massachusetts we lived at 10 Swan Street in a house built in 1812 that was rumored to harbor the ghost of a revolutionary war soldier. One evening out of the corner of my eye I noticed motion along the baseboard. A shifted glance and nothing. A few nights later the same sensation, still nothing. Spooky

thoughts on my part. Whatever it was, it was fast. The next night a rolled up newspaper solved the mystery. From what I could reconstruct, it was a long-legged multi-segmented creature, that moved fast, real fast. As visiting scholar at Harvard I had the run of the library at the Museum of Comparative Zoology, or the MCZ as insiders say. Here I discovered that I had done in a house centipede, a creature that feeds on silverfish, cockroaches, and flies and should be welcomed in any household. The remainder of my time at 10 Swan Street I attributed unexplained motion to house centipedes and not to ghosts. I left both unmolested, just in case. 

THERE WAS A CENTIPEDE
THAT LOOKED TO ME
LIKE IT MIGHT EAT PUPPIES.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

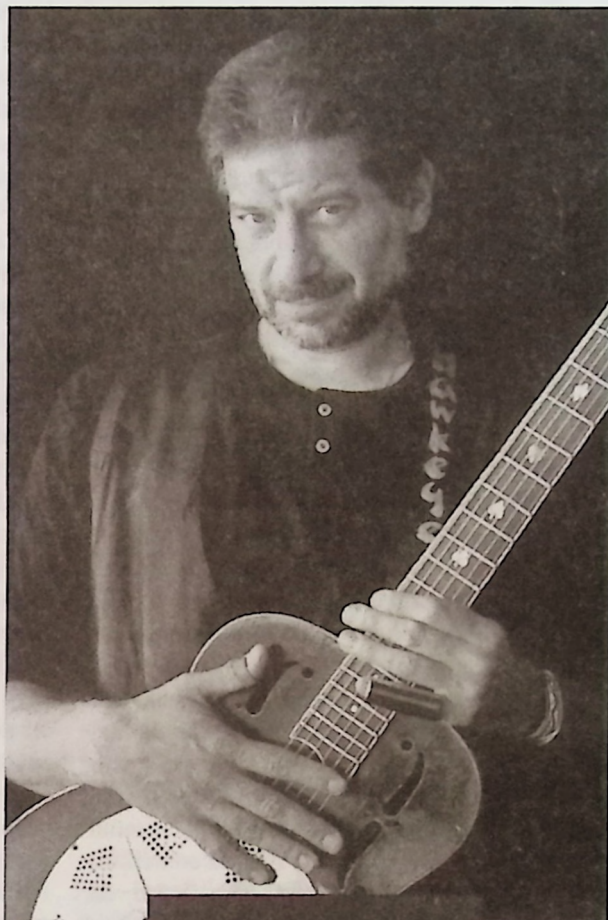
Rogue Valley Blues Festival

Despite all the music offered in the Rogue Valley, one thing missing has been a blues festival. That is about to change.

St. Clair Productions, in conjunction with Topaz Productions, presents the first annual Rogue Valley Blues Festival, on the weekend of January 12-14, 2001 (the Martin Luther King holiday weekend). Concerts and workshops take place at the Historic Ashland Armory, 208 Oak St., Ashland. Several Ashland art galleries host free performances, Saturday and Sunday 10:30am to 5pm.

The Rogue Valley Blues Festival kicks off Friday evening with a barbecue dinner catered by Plaza Cafe at 6:30pm and an acoustic concert with Sheila Wilcoxson opening for Michael "Hawkeye" Herman beginning at 8pm. Wilcoxson, from Portland, fronted the Back Porch Blues Band for many years. She has been nominated seven times for "Best Vocalist" in the Cascade Blues Association's annual Muddy Awards. In addition, her solo recording *Backwater Blues* was nominated for a WC Handy award. Herman composed and played the music for the Oregon Shakespeare Festival's production of *El Paso Blue*. He tours the country performing a wide variety of acoustic blues. In 1998 he won a WC Handy award for *Keeping the Blues Alive*.

Saturday evening at 6:30pm, The Plaza Cafe will again serve a barbecue dinner. The 8pm show opens with KK Martin and Lester Chambers playing several styles of country blues. Martin and Chambers met in Los Angeles through a blues-in-the-schools program called Sir Charles Blues Lab. Chambers, born in Mississippi, was tutored on harmonica by Sonny Terry. As part of the Chambers Brothers, he recorded such hits as "Time Has Come Today" and "People Get



DESPITE ALL THE MUSIC
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BLUES FESTIVAL.



ABOVE: Sheila Wilcoxson.
LEFT: Michael "Hawkeye" Herman.

Ready." Martin, from Louisiana, learned his country finger-style guitar work from his grandmother. In the '80s his rock band Shark Island was signed by A&M records. Returning to his first love, the blues, Martin recorded a solo CD for Ranell Records, which earned him the honor of the Los Angeles Music Awards and the House of Blues 1999 "Outstanding Blues Artist."

Then, dance to the music of Linda Hornbuckle and her band. When Paul deLay served time in jail, Hornbuckle fronted his band, billed as Linda Hornbuckle With No deLay. The group's recording *Soul Diva Meets the Blues Monsters*, received national air play. In 1997, she was the only artist on an independent label to make it onto the Grammy nominations' final entry list in four categories. Hornbuckle has opened for acts such as B.B. King and The Temptations and has appeared on television on NBC's *Solid Gold* and *The Today Show*.

Sunday evening beginning at 7pm is a blues jam with dinner catered by the Plaza Cafe. All blues musicians are invited to take part.

Saturday and Sunday,

CONTINUED ON PAGE 15

ARTICLE BY
Ariella St. Clair

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

A sign of the times—Al Gore was seen on Washington's Beltway with a sign: "Will Rule for Food."

Time to join the pantheon: McGovern, Mondale, Dukakis, Humphrey. Good men, dedicated men, men who never worked again.

George II has announced that, once in office, the Thanksgiving turkey will die. After a careful review of its case.

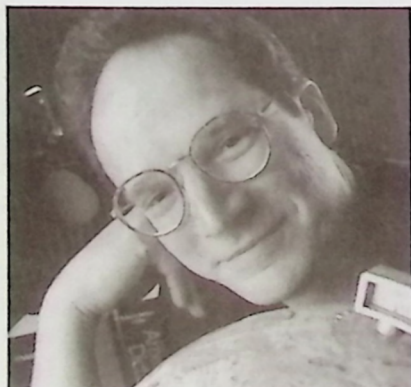
For Al Gore, about time to hitch up that mule and plow the back forty in Georgetown. Lieberman, wisely, kept his day job.

Goes to show you, dimples will only get you so far—but a pregnant chad can last a lifetime.

The Senate will be divided fifty-fifty, with Ann Heche being the swing vote.

Two women senators were elected in Washington; finally we'll get to see if girl states are better than boy states.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ONLINE

Joe Loutzenhiser

A Dream Fulfilled

November 2000 was a month that made history. It was then that the last Ashland Fiber Network (AFN) residential node was completed. There were some other political shenanigans that went on, too, but they seemed hardly worth one's attention.

Actually, not all the nodes are completed yet. If you live in Ashland and have underground wiring in your neighborhood you still may not have AFN available. For the rest of us in my town, the hookups are beckoning.

My home resides in node 21, the second to last node to be completed. I am a patient person, but the wait was interminable. My longing was eventually sated on November 13th when my AFN connection was installed.

A simple phone-call setup the appointment. The morning of the 13th a congenial fellow arrived and proceeded to set to work while I nervously drank coffee while standing in the yard. He ran a line from the pole to the roof, ensuring that the cable was grounded through the heavy-duty grounding-pole of our electrical system, something I appreciate in this lightning-besieged valley. He then ran the unsightly cable along the roofline behind the gutters, effectively hiding it from view. It may sound simple, but the man obviously took pride in his work and it took an hour to carefully string the cable. Then a monstrous drill poked a tidy hole in an outside wall, the cable was threaded through, and some putty was used to seal the deal. The connection was checked for proper operation, papers were signed with an amicable handshake, and then there it was, just waiting to be hooked up. I could scarcely believe it.

I then needed to select an ISP, get my cable modem, and get online. Since I work for Project A, I chose BISP.NET, but one of the other ISPs serving Ashland would be more appropriate for a residential customer.

That evening I brought home my cable modem and network card and dove in.

Installing the network card proved the most difficult part of the process, but only because it meant opening the case on my computer and mucking around in the innards. Once installed, the network card configured itself, requiring only the included floppy disk of driver software and my Windows CD. I then plugged the coaxial cable into the modem, then the modem to the network card with some CAT5 (which came with my modem). After powering up the computer, and one restart to get assigned my IP address, I was online. Network configuration is extremely simple because AFN assigns all your networking numbers based on the identification of your cable modem, which, from a technical standpoint, is ingenious. All of the confusing settings for IPs, DNSes, and gateways, are configured automatically.

In an unusual turn of self-discipline, I then spent some time re-configuring my email for the new connection and disconnecting my old 56K modem and packing it away.

One of the first sites you should visit if you get an AFN Internet connection is the MSN Bandwidth Speed test (computing-central.msn.com/topics/bandwidth/speedtest.asp). It made my heart palpitate to see that I get between 1.5Mbps and 3Mbps, the equivalent of a T-1 to T-2 dedicated connection. Three years ago if someone had of told me that I would have an Internet connection to my home with the speed of a T-2, I would have sniggered in disbelief. Now I watch the bytes come down on my machine like a thunderous cloud-break.

With a fiber optic Internet connection many online activities become more viable, particularly streaming audio and video. You can configure your computer to view such media by downloading and installing Real Player (www.real.com/player), Windows Media Player (www.microsoft.com/windows/windowsmedia), or QuickTime (www.apple.com/quicktime/). Once you've got yourself set up, head on over to Atom

Films (www.atomfilms.com). My personal favorites are the Angry Kid shorts and the Animation Channel. Another favorite of mine is Computer Stew (www.computerstew.com), a daily web-show that is always amusing and sometimes outrageously hilarious (try Episode 182: "Ah, Mahboobl!"). And I wouldn't go see a movie without first consulting Thugs on Film (www.shockwave.com/bin/shockwave/entry.jsp?content=thugs).

I have also become smitten with Spinner, one of the products from the aforementioned Real.com. If you plan to use Spinner, I suggest installing it along with Real Player (one of the available options when downloading). I ran into wonkiness when I attempted to install Spinner and Real Player separately. Once setup Spinner allows you to listen to a surprisingly diverse variety of music. Spinner has helped broaden my musical horizons, introducing me to Klezmer and deepening my affection for Rockabilly.

With a fiber optic Internet connection, security becomes more of a concern. The nature of an "all the time" connection leaves your machine more exposed than a modem connection. Even though it can be somewhat daunting for the average computer user, I would recommend using either a software or hardware firewall. A hardware firewall is the most secure, but also requires the most expertise to install and configure. Software firewalls are easier to use and nearly as secure. I have been using ZoneAlarm from Zone Labs and have been quite pleased. ZoneAlarm is free for personal use, and easy to install. Getting it to work with all your Internet software can require some tweaking, but I feel the time and effort are worth the peace of mind in knowing that your computer is relatively safe from crackers.

If you live in Ashland and don't use an AFN Internet connection, I highly recommend it. It costs about the same as a 56K connection, and is forty times as fast! That's a bargain that's hard to beat. ☐

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

TUNED IN *From p. 3*

Radios and microphones of past decades decorate the lobby.

We aren't stuck in the past—but we're very much conscious of the thoughtful traditions under which radio developed. Commercial radio has largely become just that, a commercial instrument, with little thought given to guiding principles beyond the bottom line. Public radio isn't in the profit business. If we have any value to society it is to maintain and thoughtfully devel-

op those principles, measured against a public service objective, in light of our evolving society.

Those radios decorating the lobby, and those magazine covers on the wall, are there to remind us of that each day. And the day will come when we will make a similar statement in our Ashland home. ☐

Ronald Kramer is JPR's Executive Director.

BLUES *From p. 13*

10am to 5pm features workshops at the Historic Ashland Armory. Workshop schedule is:

Saturday, January 13, 2001

- 10am-12pm History of Women in the Blues — Sheila Wilcoxson
- 1pm-3pm Blues guitar (all levels welcome) — Michael "Hawkeye" Herman
- 3pm-5pm Harmonica workshop — Lester Chambers with KK Martin

Sunday, January 14, 2001

- 10am-12pm Blues vocals — Sheila Wilcoxson
- 1pm-3pm History of Country Blues — Lester Chambers and KK Martin
- 3pm-5pm Slide guitar — Michael "Hawkeye" Herman

The following Ashland art galleries will have free performances Saturday and Sunday on a rotating basis: Hanson Howard Gallery, The Living Gallery, Davis and Cline Gallery, Gallery of Living Color, East/West Gallery, Nuwandart Gallery, Blue Heron, Ashland Hardwood Gallery, american Trails, and the Jewelry Studio/Talent House CDs & Books in the Plaza Mall. Check the web site or store windows for the schedule.

Admission to the Rogue Valley Blues Festival is \$15/ Friday evening concert, \$20/Saturday evening concert, or \$30 for both events. There is a separate charge for dinner. Workshops are \$15 each. The Blues

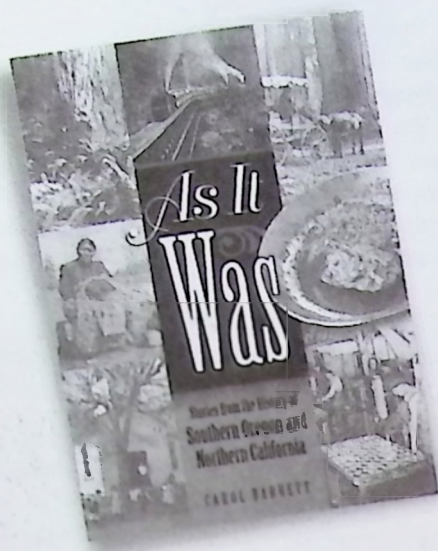
jam is \$5. For more information, call 541-482-4154 or visit www.stclairerevents.com.

The Rogue Valley Blues Festival is sponsored in part by the Ashland Gallery Association and the Windmill Inn of Ashland, which offers a special room rate for festival goers (for reservations, call 800-547-4747 or 541-482-3010). It has been endorsed by the Ashland Chamber of Commerce.



KK Martin

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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ON THE SCENE

Juan Williams

From Will Rogers to Buck Rogers

Below is a rare behind-the-scenes talk with Juan Williams, who became host of NPR's *Talk of the Nation* this past February. *Talk of the Nation* is an exceptionally lively and informative national call-in program which airs locally on the News and Information Service of Jefferson Public Radio, each weekday from 11 a.m. to 1 p.m.

You have been hosting *TOTN* for nearly a year now. How has the transition been for you?

When people ask me about the transition from writing columns for *The Washington Post* to hosting *Talk of the Nation* I tell them it feels like going from Will Rogers to Buck Rogers. Newspapers now feel very old-fashioned to me. The immediacy of going to Jerusalem as Israelis and Palestinians are battling for a live report is something that no newspaper can do. And the level of interaction between NPR listeners and NPR hosts dwarfs the scattered mail that a newspaper writer's article is lucky to draw from a smaller audience. For example, the immediate reaction that comes through a phone call to a live radio show is red hot intense, with delight, curiosity or disdain, as compared to even an angry letter that arrives several days later. So, while *The Washington Post* is the mother ship of my training as a journalist, I now feel that this old ink-stained wretch is in a new era of high-tech, highly interactive journalism.

How does hosting *TOTN* differ from your print and television journalism experiences?

Hosting *Talk of the Nation* differs from TV in its intellectual rigor. On *TOTN* the guests as well as the audience are both listening and talking. TV is passive by contrast. The audience can only watch. The guests are limited to short responses to the

host. On *TOTN* the guests are there with the host with equal access to the microphone. Listeners become part of the show. And they add flavor—sometimes sweet, sometimes tart—to the stew. And *Talk of the Nation* requires a depth of knowledge because we stay with one subject for an hour. That is unheard of on live TV. The sound bite is a TV concept. It works in the context of a very limited discussion. On radio the pithy sound bite comes across as thin, even silly. And you can bet it will be given a rough going over to expose the weaknesses in the argument behind the sound bite.

Your first *TOTN* broadcast was a live "Changing Face of America" town hall remote. What was it like to begin as host on such a monumental day?

My first day on *Talk of the Nation* was February 24th, 2000. It might as well be branded on my chest because the chair felt white-hot. The show was not in a studio that day because it was the first in our "Changing Face of America" series. The topic was the growing black middle class. The site for the show was a hotel ballroom in Prince George's County, Maryland. We had guests. We had people in the audience. We had a taped essay. And we had the author of the essay joining us, in person. And we had NPR editors hanging on every word because this was the debut of a major initiative. I sweated through a shirt but man-oh-man, it was fun and the listener response was terrific.

What have you enjoyed the most about the remote town hall discussions?

The "Changing Face of America" series has had tremendous impact—both for *TOTN* and NPR member stations. In every city we have visited, from Portland to Boston to Minneapolis, we have had large audiences and we have received tremendous coverage

from the local press and TV. I think people are fascinated with having their town put under the NPR journalistic microscope. And listeners have responded with surprise at the tremendous amount of demographic and cultural change that America is going through at the turn of the century. Listeners are stunned to find out that about a quarter of the American population today is made up of teenagers. They call to double check that Phoenix and Charlotte are now the fastest growing cities in the USA. They are hungry for more information on the rapid growth of the black middle class and the number of Hispanics in the nation. And the listeners have their own stories to tell about how the influx of high technology money is changing their cities. We are not yet at the halfway point—it is an 18-month series—but the “Changing Face” series has boosted *TOTN*’s national profile and our relationship with listeners.

“Changing Face of America” is an 18-month long series. Now that you have several months behind you, what are you looking forward to as the series continues?

As the series continues we are going to look at immigration, spirituality, and even the changing face of life in small town America. We also want to look at the military and possibly the lives of women. In many ways, this series could be a book. That’s the writer in me coming out. But we are painting a picture of America at the start of the century with radio waves.

What are you enjoying most about your new position as host of *TOTN*?

To become an NPR host is akin to becoming a minister for a church of wildly intelligent and independent minded people. When people talk to me about the show these days they speak as friends who trust that I will uphold the spirit of the blessed church of NPR. Talk of the Nation is their show. Susan Stamberg, Bob Edwards, Robert Siegel, Noah Adams and Linda Wertheimer, Scott Simon and other hosts are their old friends. Am I going to be a good friend too? Can they trust me? This is so very personal. All the expectations, upsets and joys that go with having family and friends are cloaked in the relationship between NPR listener and NPR host. ☐

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**Celtic Fire – featuring
Natalie MacMaster, May 9**



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

Ring in the New Year with the perennial musical presentation *New Year's Day from Vienna*, conducted this year by famed conductor Nikolaus Harnoncourt. For more than 20 years, WGBH Radio Boston has distributed this American broadcast of joyous Strauss family waltzes, polkas and marches. Tune in for Vienna's traditional musical celebration of the New Year, Monday January 1st at 8 a.m. on the Classics & News Service.

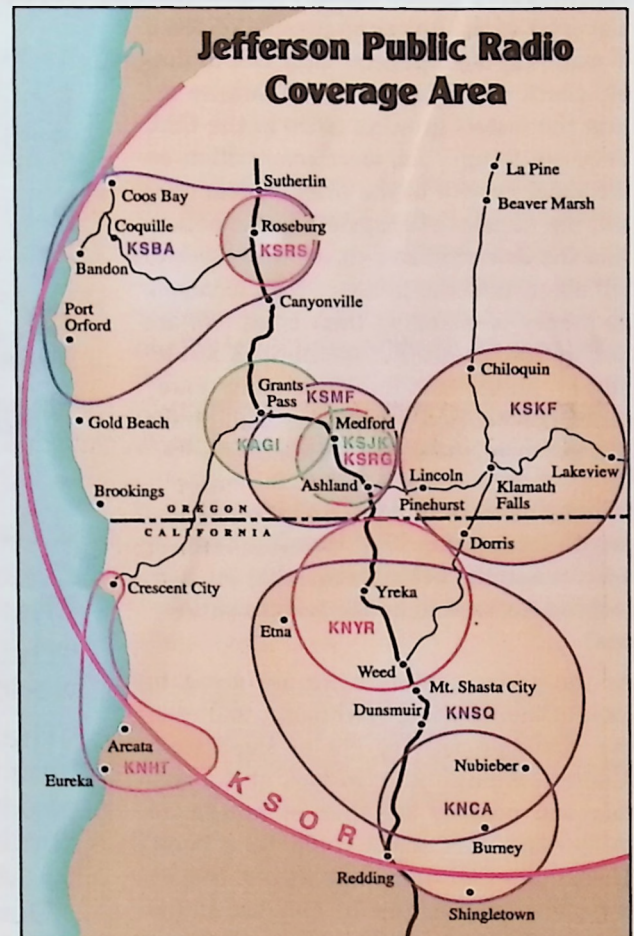
Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

In January of 1999, NPR's *All Things Considered* began broadcasting "Lost & Found Sound," a special year-long series of richly layered stories that chronicle, reflect and celebrate the changing century through sound. This month tune to JPR's Rhythm & News Service for a special two part retrospective of this award winning collaboration of radio producers, artists, journalists, sound collectors, film sound designers, public radio listeners and NPR. This two part "Lost & Found Sound" special will air on the Rhythm & News Service for two consecutive Saturdays, December 16th & 23rd, from 9 a.m. to 10 a.m.

Volunteer Profile: Claire Collins



Claire has lived in Ashland for the past 14 years. She moved to Ashland from Washington, D.C., where she did investigative television news features for three years—with her camera crew, giving senators and congressman and cabinet members a hard time. Before that, she taught economics at the university level for many years. Claire has been bringing us *Talk of the Town* for at least a dozen years and enjoying it. She is also part of Mediation Works Schools Program; they do conflict resolution with students, teachers and parents. Claire has two sons, three grandchildren and loves jazz, dancing and a good discussion—and she'd like to bring passenger trains back to this area.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities list-
ed on previous page

KSRS 91.5 FM
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KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	9:00am Millennium of Music
12:00pm	News	10:30am	10:00am St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	11:00am Siskiyou Music Hall
4:00pm	All Things Considered	3:00pm	2:00pm Center Stage from Wolf Trap
		4:00pm	3:00pm Car Talk
		5:00pm	4:00pm All Things Considered
		5:30pm	5:00pm To the Best of Our Knowledge
		7:00pm	7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
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KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
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KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	9:00am Marian McPartland's Piano Jazz
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	10:00am Jazz Sunday
6:00pm	World Café	11:00am	2:00pm Rollin' the Blues
8:00pm	Echoes	12:00pm	3:00pm Le Show
10:00pm	Late Night Jazz with Bob Parlocha	2:00pm	4:00pm New Dimensions
		3:00pm	5:00pm All Things Considered
		5:00pm	6:00pm Folk Show
		6:00pm	9:00pm Thistle & Shamrock
		8:00pm	10:00pm Music from the Hearts of Space
		9:00pm	11:00pm Possible Musics
		10:00pm	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Beyond Computers
11:00am	Talk of the Nation	10:00am	11:00am Sound Money
1:00pm	Monday: Talk of the Town	12:00pm	12:00pm A Prairie Home Companion with Garrison Keillor
	Tuesday: Healing Arts	2:00pm	2:00pm This American Life
	Wednesday: Real Computing	3:00pm	3:00pm A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	5:00pm Talk of the Town
	Friday: Latino USA	5:30pm	5:30pm Healing Arts
1:30pm	Pacifica News	6:00pm	6:00pm New Dimensions
2:00pm	The World	7:00pm	7:00pm Fresh Air Weekend
3:00pm	Fresh Air with Terry Gross	8:00pm	8:00pm Tech Nation
		9:00pm	9:00pm BBC World Service
		11:00pm	11:00pm World Radio Network



National and
international news
from the
Canadian Broadcasting
Corporation

Weekdays at 7pm

News & Information



*News of the world
in your own backyard.*

Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on
News & Information Service

The World is funded in part by Merck, Lucent Technologies,
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ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Metropolitan Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

HIGHLIGHTS

ALMANAC *From p. 5*

* indicates January birthday

- Jan 1 M Mozart: Divertimento in D, K. 251
- Jan 2 T Poulenc: *Aubade*
- Jan 3 W Dvorák: *Symphonic Variations*
- Jan 4 T Suk*: Piano Quartet in A minor, Op.1
- Jan 5 F Bruch (1/6*): Konzerstück in F# minor
- Jan 8 M CPE Bach: Flute Concerto in A
- Jan 9 T Rachmaninoff: String Quartet No. 2
- Jan 10 W Brahms: *Haydn Variations*
- Jan 11 T Duruflé*: Selections from *Requiem*
- Jan 12 F Duphy*: Harpsichord Music
- Jan 15 M Chadwick: *Tam O'Shanter*
- Jan 16 T Beethoven: Piano Sonata No. 5 in C minor, Op. 10, No.1
- Jan 17 W Rodrigo: *Concierto Pastoral*
- Jan 18 T Bach: Cello Sonata No. 2 in D, BWV 1028
- Jan 19 F Chausson (1/20*): *Soir de fête*
- Jan 22 M Weber: Symphony No. 2 in C
- Jan 23 T Clementi*: Piano Sonata in B minor, Op. 40, No. 2
- Jan 24 W Norman Della Joio*: *Variations, Chaconne, and Finale*
- Jan 25 T Debussy: *Images, Set 1*
- Jan 26 F Mozart (1/27*): Symphony No. 35 in D, K. 385, *Halfner*
- Jan 29 M Johannes B. van Bree*: Grand Quartet No. 3 in D minor
- Jan 30 T Quantz*: Flute Concerto in D
- Jan 31 W Schubert*: Selections from *Die Schöne Müllerin*

Siskiyou Music Hall

- Jan 1 M Sibelius: Symphony No. 6 in D minor, Op. 104
- Jan 2 T Balakirev*: Piano Concerto in Eb
- Jan 3 W Paderewski: Piano Concerto in A minor, Op. 17
- Jan 4 T Rachmaninov: Symphony No. 3 in A minor, Op. 44
- Jan 5 F Medtner*: Piano Sonata in E minor, Op. 25, No. 2
- Jan 8 M Schumann: Symphony No. 2, Op. 61
- Jan 9 T Beethoven: Piano Concerto No. 4 in G
- Jan 10 W Bach: Violin Partita No. 1 in B minor, BWV 1002
- Jan 11 T Sinding*: Piano Concerto in Db
- Jan 12 F Zemlinsky: Symphony No. 2 in Bb
- Jan 15 M Dvorak: Quartet in Eb, Op. 87
- Jan 16 T José Vianna da Motta: *Fantasia Dramatica*
- Jan 17 W Tor Aulin: Violin Concerto No. 3 in C minor
- Jan 18 T Telemann: Overture-Suite in D
- Jan 19 F Pärt: *Tabula Rasa*
- Jan 22 M Rimsky-Korsakov: *Sheherazade*
- Jan 23 T Tchaikovsky: Symphony No. 5 in E minor, Op. 64
- Jan 24 W Meredith Wilson: Symphony No. 2 "*The Missions of California*"
- Jan 25 T Paul Giger: *O Ignis*
- Jan 26 F Liszt/Beethoven: Symphony No. 5 in C minor, Op. 67
- Jan 29 M Mozart: Violin Concerto No. 5 in A, K.219
- Jan 30 T Respighi: *Roman Festivals*
- Jan 31 W Schubert*: Symphony No. 4 in C minor, D.417 "*Tragic*"

The Metropolitan Opera

- Jan 6 - *Fidelio* by Beethoven (New Production)
Karita Mattila, Hei-Kyung Hong, Ben Heppner, Matthew Polenzani, Sergei Leiferkus, René Pape, James Morris, James Levine, conductor.
- Jan 13 - *Il Trovatore* by Verdi
Marina Mescheriakova, Dolores Zajick, Neil Shicoff, Roberto Frontali, Dmitri Kavrakos, Carlo Rizzi, conductor.
- Jan 20 - *Doktor Faust* by Busoni
Katarina Dalayman, Robert Brubaker, David Kuebler, Thomas Hampson, Peter Rose, James Levine, conductor.
- Jan 27 - *Aida* by Verdi
Deborah Voigt, Olga Borodina, Luciano Pavarotti, Mark Delavan, Gennady Bezzubenko, Hao Jiang Tian, James Levine, conductor.

Saint Paul Sunday

- Jan 7 - *Vienna Piano Trio*
Mozart: Piano Trio in Bb major, K. 502-II. Larghetto;
Beethoven: Piano Trio in G major, Op. 1, No. 2;
Blobner (arr. Trefny): Wiener Lied
- Jan 14 - *Pepe Romero*
Jean Baptiste Loeillet: Sonata in b minor; Luis Milán: Fantasia; Fernando Sor: Theme and Variations on "Magic Flute," Op. 9; Joaquín Malats: Serenata Española; Francisco Tárrega: Capricho Árabe; Albeniz: Sevilla; Flamenco improvisation: Bolerías; Celedonio Romero: Fantasia; Francisco Tárrega: La Paloma
- Jan 21 - **TASHI**
Program to be determined.
- Jan 28 - **David Finckel, cello/Wu Han, piano**
Program to be determined.

From the Top

Jan 6 - *From the Top* journeys to the Twin Cities to celebrate the youth of Minnesota. We hear a 17-year-old soprano sing Handel with tremendous ease and grace. This same soprano then charms all with a touching performance on the musical saw. We hear the coarser tones of Minnesota Governor Jesse Ventura, and a local and very talented 16-year-old composer treats us to a haunting new piece. A very complete range of talents.

Jan 13 - This week's *From the Top* covers the whole range of teenage triumph and foible. We meet a 17-year-old percussionist who dreams of a future in organ research and, a 13-year-old violinist who bravely defies pop culture. There's also a young bassoonist whose parents can't do anything to get him to do the dishes and a 17-year-old pianist takes Roving Reporter Hayley Goldbach out for Chinese food and receives a Master Class in accompaniment from host Christopher O'Riley.

Jan 20 - We meet a 17-year-old soprano who lives to sing desperate tortured arias; our roving reporter Hayley Goldbach receives fashion first-aid from a teenage flutist; and it's the violin vs. the viola in a special round of musical jeopardy. Great music and fun.

Jan 27 - The best of Minnesota in a broadcast from the Great American History Theatre in Saint Paul. We meet a brilliant 12-year-old violinist who's also a budding expert in nanotechnology. We hear an 18-year-old pianist tackle what is considered to be one of Ravel's most difficult pieces for the piano: his Toccata. We meet a teenage practiceaholic and learn his family's humorous advice on how to survive hours and hours of musical repetition. And finally, we play an unusually absurd round of "Musical Jeopardy" with a bunch of kooky percussionists.

everywhere. Maybe the best I can hope for is accommodation to the void. The rich memories help.

Growing up with Bruce, seeing the handicaps that were his reality from birth, has always been a humbling force in my life. I have never with satisfaction been able to answer the question as to why I was given an incredibly strong body and mind, when Bruce had to start life with less than a full measure of either. Yet this was a man who, every day, utilized 100% of the limited capacities that life had handed him, and how many of us can say that we have worked that hard? The beauty of Bruce is that he never allowed the limitations of his body or mind to limit the scope of his engagement with life. This is the very valuable lesson that Bruce taught me during his lifetime, and the one I will take with me to the end of my days in his honor. ■

Susan Landfield is a 17 year resident of the Rogue Valley. With degrees in nursing and international relations, she works locally in nursing and internationally as a program manager for non-governmental health development organizations in the developing world.

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iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection with Christopher Lydon
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Late Night Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Beyond Computers
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-5:30pm	Talk of the Town
5:30pm-6:00pm	The Healing Arts
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
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KSBA 88.5 FM
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ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by John Baxter and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Jan 7 · **John Eaton**

Besides being a brilliant pianist, John Eaton is a humorist and a scholar of American popular song. He and host McPartland blend musically and conversationally, digging into all-time favorite tunes like Hoagy Carmichael's "New Orleans" and swapping stories of clubs in New York and Washington, D.C. They enjoy duets of "Lulu's Back in Town" and "Chicago." Eaton's renditions of Cole Porter's "What Is This Thing Called Love?" and "Anything Goes" are improvisational highlights.

Jan 14 · **Susannah McCorkle**

Vocalist Susannah McCorkle is the talk of the town wherever she performs, from New York to Los Angeles. Who better to join McPartland for a special tribute to Alec Wilder and his music? McCorkle sparkles as she interprets the Wilder songbook with emotional warmth and depth. McPartland adds her personal touch, both through music and in remembrances of friend and sometime collaborator Wilder. Indeed, it was Wilder who first suggested McPartland as a host for Piano Jazz. Now, over twenty years later, the series shines in his honor.

Jan 21 · **A Tribute to Bix Beiderbeck with Richard Sudhalter**

Cornetist Leon "Bix" Beiderbeck was jazz's first lyrical player who helped create and popularize the Chicago-style jazz of the 1920s. In addition, he wrote innovative piano compositions, including his most popular "In a Mist." A true jazz legend, he has influenced a wide spectrum of artists. Cornetist and respected jazz journalist Richard Sudhalter co-authored a superb biography of Beiderbeck. He joins

Marian and distinguished side players Bill Crow on bass and Howard Alden on guitar to celebrate Beiderbeck's life and music with "Way Down Yonder in New Orleans," "Davenport Blues" and more.

Jan 28 · **Remembering the Divine One - Sarah Vaughan**

Sarah "Sassy" Vaughan lifted jazz vocal expression to new heights in the 1940s, using improvisation in new ways and developing a sound all her own. In this encore broadcast from 1986, the legendary vocalist shares laughs and songs including "East of the Sun" and "Poor Butterfly." Vaughan tells how she used the piano to learn songs and joins Marian in piano duets, including "My Funny Valentine."

New Dimensions

Jan 7 **You Can Do Anything** with Wayne Dyer

Jan 14 **Living Joyfully** with Sallie Redfield

Jan 21 **Essential Mystery** with Huston Smith

Jan 28 **Expanding Human Spirit** with Huston Smith

Thistle and Shamrock

Jan 7 · **Celtic Covers**

Explore the trade of songs between Irish, Scottish, and American songwriters this week. Listen for new takes on works by Dougie MacLean, Paul Brady, and others.

Jan 14 · **Listeners' Picks**

Don't miss this hour of music built upon the results of our 2000 Listener Survey in *The Thistle & Shamrock* newsletter. Who was last year's favorite vocalist, favorite fiddler, favorite band, favorite song, favorite guest on *The Thistle & Shamrock*? Hear a dozen or so selections from as many categories.

Jan 21 · **Cordes de Bretagne**

This week's music offers a panorama of guitar, bouzouki, and bass playing from Brittany, with Alain Genty, Jacques Pellen, Soig Siberil, Dan Ar Braz, and others.

Jan 28 · **Auld Lang Syne**

In celebration of the Scottish festival of Burns Night, marked throughout the year in January, *The Thistle & Shamrock* toasts Robert Burns, along with other historical Scots of international renown: Sir Walter Scott, Robert Louis Stevenson, Andrew Carnegie, Flora Macdonald, and others.



African music legend Sam Mangwana (left), warming up for his November 9th *One World* performance by appearing with John Baxter on *Open Air*.

A "Heart Healthy" recipe
 from

Zorba Paster
 ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

**CURRIED TURKEY
 SALAD SANDWICHES**

(Serves 6)

2 cups turkey breast, diced
 ¾ tsp curry powder or paste
 1 cup tart apple, chopped
 1/8 tsp ground white pepper
 1/2 cup celery, thinly sliced
 6 romaine lettuce leaves
 1/4 cup golden raisins
 3 whole-wheat pita pockets, cut in half
 1/3 cup nonfat sour cream
 1/3 cup fat-free mayonnaise or non-fat plain yogurt
 1 cup alfalfa sprouts or shredded carrots

In medium size bowl, combine turkey, apple, celery and raisins; toss to mix well. In small bowl, combine nonfat sour cream, fat-free mayonnaise/plain yogurt, curry and pepper; stir to mix well. Add to turkey mixture; toss to mix well. Cover and refrigerate until well-chilled (at least 2 hours). Stuff each half pocket with 1 lettuce leaf; add 1/6 cup turkey salad. Top with sprouts or carrots, and serve.

Nutritional Analysis
 (with fat-free mayo & sprouts)
 Calories 9 % (181 cal)
 Protein 32 % (16.3 g)
 Carbohydrate 6 % (21.4 g)
 Total Fat 4 % (3.25 g)
 Saturated Fat 2 % (0.49 g)
 Calories from: Protein: 36 %
 Carbohydrate: 47 % Fat: 16 %

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Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

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- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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- Information about our various stations and services

Suggestion Box

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teen-age issues—and more. (Repeats Saturdays at 1:00pm.)

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
**A Prairie Home Companion
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Repeat of Claire Collins' Monday program.

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

**A Prairie Home Companion
 with Garrison Keillor**

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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TO THE BEST OF OUR

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THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

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SUNDAY ROUNDS

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WHAT'S ON YOUR MIND

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CONTINUED ON PAGE 31



LIVING LIGHTLY

Ross Finney

Where Green Becomes Mainstream

A group of Ashland businesses have recently become members of an innovative project known as the Ashland Green Business Program (AGBP). The purpose behind AGBP is to provide resources and incentives to businesses for reducing environmental impact. Resources include a written set of program standards and guidelines, and assistance from energy and water analysts from the City of Ashland's Conservation Division. Incentives come in many forms. Member businesses are recognized in press articles and program advertisements. Information is available on tax credit and rebate programs for the purchase of energy and water efficient equipment. All program participants have access to a specially modified Sustainable Ashland logo that identifies them as members.

What follows is a review of the participating businesses, with some highlights of the steps they have taken to become members of the Ashland Green Business Program. This model is one that could be applied across the region.

Emphasis of "locally produced, organically grown, and ecologically sound products" is a part of the mission statement at the Ashland Community Food Store. The store offers many products in bulk bins. This action allows customers to make purchases in reusable containers, thus reducing solid waste in the form of product packaging. To help conserve water, efficient irrigation techniques are employed on landscaping that utilizes drought tolerant plants. Low-mercury content fluorescent bulbs are installed to reduce toxic pollution. Management recently had a ventilation duct test, and sealed identified leaks, to minimize losses in their heating, ventilation and air conditioning (HVAC) system.

The owners of Ashland Greenhouses purchased high efficiency heaters and shade retention curtains to reduce the amount of energy required to heat and cool their greenhouses. They practice a combination of hand, drip, and sprinkler watering techniques to maximize efficiency, and are aiming their



IF WE ARE TO ACHIEVE A
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PRIVATE LIVES.

sights on a water reclamation system that will further reduce water usage. A reusable container take-back policy on retail sales helps to reduce solid waste. Hand pulling weeds and use of integrated pest management practices helps to reduce pollution from toxic pesticides.

Brother's Restaurant is located in a turn of the (twentieth) century build-

ing. Installation of a modern heat pump and ceiling fans has dramatically reduced the energy required to heat and cool the building. Water consumption has been reduced through the use of a high efficiency dishwashing system. Menus are printed on recycled paper to provide a market for recycled materials. Cooking oils are recycled and non-toxic cleaners are utilized in the restaurant.

The owners of Parkside Cottages made use of recycled building materials when configuring guest quarters in their home. Energy saving compact fluorescent bulbs are found in high use areas. Low flow toilets and faucets have been installed, as has a high efficiency landscape irrigation system. Towels and linens are washed only on an as needed basis to conserve water and guests are encouraged to "park-and-walk" to reduce air pollution and traffic congestion in the city. A solar water heating system is on their list as a next step in a continued effort to conserve natural resources while operating a competitive business.

Owners at Standing Stone Brewing Co. are switching to compact fluorescent bulbs,

which use about a quarter of the electricity of standard incandescent bulbs, in their dining area. They have a "paperless" internal memo system, utilize cloth hand towel machines, and print menus on recycled paper. Spent brewing grains are donated to local farmers for composting. Research is on going to cultivate mushrooms in the spent grains, with the intention of making even more efficient use of one of the major by-products of the brewing process.

All rooms in the Stratford Inn come equipped with a recycling bin. Guests are given the option of simply having their beds remade, without changing the sheets during multi-night stays. This selection reduces the amount of energy and water required for laundry operations, which are made more efficient through a policy of running with full loads in a computerized washing machine. Old furnishings and linens are offered to employees and then donated to Goodwill. Environmentally friendly laundry and cleaning products are utilized in housekeeping operations.

These are locally owned small businesses with close ties to the community. Owners, managers, and employees realize that their actions today affect the lives of their children tomorrow. By participating in the program, they are showing a commitment to a shift towards sustainability in the State of Jefferson and creating a model for others to follow. They deserve recognition and support from the community for their efforts. New business members are now being recruited. Contact the City of Ashland Conservation Division at (541)552-2063 for more information.

The Sustainable Ashland logo includes a phrase that reads "where green becomes mainstream." The "mainstream" in that saying is not limited to the commercial sector. Virtually all of the actions taken by the businesses in this program are easily transferable to residential settings. If we are to achieve a sustainable society, it is going to take all of us working to incorporate environmental efficiency into both our working and private lives. This year, research and commit to just one change each in the areas of energy and water conservation, solid waste reduction, and pollution prevention. You'll be glad you did! ☐

Ross Finney coordinated the pilot project of the Ashland Green Business Program and provides resource efficiency consulting services throughout the region. He can be reached at (541)488-1391.

ROGUE VALLEY

Theater

◆ Actors' Theatre in Talent presents *Lost in Yonkers* Jan. 18 through Feb. 18 with previews Jan. 16 and 17. Set during World War II, Neil Simon's poignant masterpiece tells the story of two young sons left in the care of their grandmother and her eccentric household. Filled with humor, warmth, and the lessons of life, the play won the 1991 Pulitzer Prize for drama and the Tony Award for best American Play. (541)535-5250

◆ Craterian Ginger Rogers Theater presents Montana Rep's production of *Diary of Anne Frank* on Sun. Jan. 21 at 7pm. The much-lauded Montana Rep Company tackles this absorbing, heart-rending play about a young gifted girl struggling to hold onto her hopes and dreams in the face of harrowing persecution. (541)779-3000

Music

◆ Southern Oregon University Program Board and Jefferson Public Radio continue the *One World* series with Cajun masters BeauSoleil on Sat. Jan. 27 at 8pm at the Craterian Ginger Rogers Theater. Tickets are \$35/\$25. The Grammy winning music combines soulful Cajun French lyrics, hot fiddle licks and irresistible accordion served up by six seasoned musicians. (541)552-6461

◆ St. Clair Productions, in conjunction with Topaz Productions, presents the first annual Rogue Valley Blues Festival on Jan. 12 through 14 at the Historic Ashland Armory. Fri. at 8pm/\$15/Michael Hawkeye Herman with Sheila Wilcoxson, opening; Sat. at 8pm/\$20/Dance with Linda Hornbuckle and her band with KK Martin and Lester Chambers opening. On Sun. at 7pm/\$5/ a blues jam will take place. Workshops will be featured on Sat. and Sun. 10am to 5pm. Tickets are \$30 both nights/ \$15 for workshops. (541)482-4154 or www.stclairevents.com. For more details, see the Spotlight section on page 13.

◆ Rogue Valley Chorale Ensemble presents choral music familiar and obscure, and offers a program with four hand piano accompaniment on Sun. Jan. 14 at 7pm at the Craterian Ginger Rogers Theater. As part of the Spotlight Series, all seats are \$10. (541)779-3000

◆ The Jackson County Community Concert Association's 60th Great Artists Series continues Jan. 18 with the Manhattan Chamber Orchestra, with Richard Auldon Clark, Artistic Director/Conductor and String Ensemble of 15 at 7:30pm at South Medford High School. Season tickets are available. (541)773-5631

◆ Music at St. Mark's presents two identical performances by the Terra Nova Consort Sat. Jan. 20 at 8pm and Sun. Jan. 21 at 3pm at St. Mark's Episcopal Church, 5th and Oakdale in Medford. This resident music ensemble of the Oregon Shakespeare Festival includes pieces

featuring traditional music from 17th century southern France. (541)858-8037 or (541)773-3111

◆ Craterian Ginger Rogers Theater presents the Vienna Choir Boys on Wed. Jan. 31 at 8pm. The concert offers a delightful, entertaining mix of short operettas, sacred works, and secular and folk music. (541)779-3000

◆ Old Siskiyou Barn and the duo Viva Voce, the barn's official house band, present *Hootenanny at the Barn* on Fri. Jan. 19 at 8pm. Rick Soued and Tish Steinfeld have invited some of the valley's finest folk musicians to help them lead the audience in an evening of favorite American folk music. Selections will come from the combined libraries and memories of all the participants. Located in the hills south of Ashland, the Old Siskiyou Barn always requires advance reservations. The suggested contribution is \$5. For information, reservations, and directions call (541)488-7628 or e-mail: thebarn@jeffnet.org

Exhibits

◆ Schneider Museum of Art continues its presentation of *Judy Plaff: Transforming Traditions* through Jan. 20. Museum hours are Tues. through Sat. 10am to 4pm and First Fridays until 7pm. (541)552-6245

Other Events

◆ The 13th annual Ashland Martin Luther King, Jr. Holiday celebration is scheduled for noon-1:15pm Monday, January 15 at the Britt Ballroom on the Southern Oregon University Campus. The observance of the slain civil rights leader's birthday is sponsored by the Ashland School District, the Oregon Shakespeare Festival, the City of Ashland, Jefferson Public Radio and SOU. The public is encouraged to attend and bring a can of food to donate to Rogue Valley food banks. Students from local schools will share their thoughts on the life and vision of Dr. King, and will present dramatic readings and musical entertainment. The duo of Lester Chambers (formerly of the Chambers Brothers) and KK Martin will perform blues/gospel songs as part of the program. Storyteller Thomas Doty will give a reprise performance of piece he wrote for the Ashland MLK celebration several years ago, called "John Beeson's Ghost." Cast and crew members from the Oregon Shakespeare Festival will again take part. For the thirteenth time, Judge Phil Arnold will be the M.C. for the event.

◆ The Annual Meeting of Friends of the Ashland Public Library will be held on Sun. Jan. 14 at 3pm at Ashland Community Center, 59 Winburn Way in Ashland. Christopher Zinn, Executive Director, Oregon Committee for the Humanities will discuss the future of the humanities in the technological age. (541)482-4753

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts

KLAMATH FALLS

Music

◆ Ross Ragland Theater presents musician, singer, songwriter and performer Ragin' Cajun Doug Kershaw on Jan. 19 in two performances at 7pm and 9:30pm. Tickets are \$18/\$16.(541)884-LIVE

◆ Klamath Community Concert Association presents flutist Debra Reuter-Pivetta on Jan. 25 at 7:30pm at the Ross Ragland Theater. (541) 883-8325 or (541)882-6041

◆ Ross Ragland Theater presents Blue Oyster Cult on Jan. 27 in two performances at 7pm and 9:30pm. Tickets are \$22/\$20.(541)884-LIVE

Exhibits

◆ Klamath Art Association Gallery presents Joanne and Steve Goeller: Photos/Prints, Jan. 7 through Jan. 28 from noon to 4pm. The gallery is located at 120 Riverside Drive.(541)883-1833

Other Events

◆ Ross Ragland Theater presents the comedy juggling act Gizmo Guys on Jan. 16 at 7:30pm.(541)884-LIVE

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre present *Rope* by Patrick Hamilton, Directed by Kimberly Whittaker, Jan. 19, 20, 26, 27, 28 and Feb. 2, 3, 4, 9, 10, and 11 at the Betty Long Unruh Theatre, 1614 W. Harvard in Fir Grove Park in Roseburg. Curtain times are 8pm Fri. and Sat. and 2pm Sun.(541)673-2125

Music

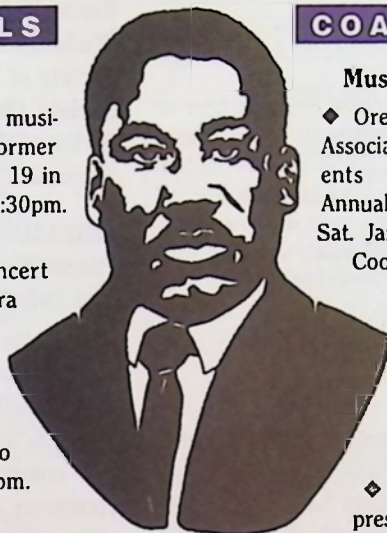
◆ Umpqua Community College presents the Vintage Singers' *Twelfth Night Concert*, Directed by Roberta Hall, and performing *Ceremony of the Carols* by Benjamin Britten on Jan. 5 and 6 at 7:30pm at First Presbyterian Church. For more information and ticket prices call the UCC Fine Arts Office.(541)440-4691

◆ Umpqua Chamber Orchestra and Young Musicians Concert will be presented on Jan. 30 at 7pm at First Presbyterian Church.(541)440-4691

Exhibits

◆ Umpqua Community College presents *The Art of Islam*, paintings by Jeanne Brubaker, Santa Fe, New Mexico, Jan. 8 through Feb. 2 in the Whipple Fine Arts Gallery. Prayer rugs and oriental carpets from local collectors will also be displayed. Gallery hours are Mon. through Fri. 1-5pm or by special request.(541)440-4691

◆ Umpqua Valley Arts Center presents watercolor and blown glass through Jan. with an artists' reception on Jan. 12 from 5-7:30pm. (541)672-2532



COAST

Music

◆ Oregon Coast Music Association in Coos Bay presents Christian Rosman's Annual Kinder Konzert on Sat. Jan. 27 at 11am at the Coos Bay Public Library.

Kids and adults are invited to a lecture and musical presentation on the history of violin.

Exhibits

◆ Coos Art Museum presents *Apron Strings: The Ties That Bind*, an illustration of the role of the apron as a protective, ceremonial or utilitarian garment. A reception will be held Fri. Jan. 19 from 5:30 to 7pm in the Maggie

The 13th annual Ashland Martin Luther King Jr. holiday celebration takes place on January 15.

Karl Gallery with the opening of the historical exhibit. Included are eight categories of apron lore: religious and ceremonial, historical, foreign, portrait, vocational, children, entertainment and fabric and trims. Private collectors, authors and several museums have contributed to the collection. Located at 235 Anderson Ave. in Coos Bay.(541)267-3901

NORTHERN CALIFORNIA

Exhibits

◆ North Valley Art League presents its 17th Annual National Juried Art Show Jan. 23 through March 3 at 1126 Parkview Ave. in Redding. Reception and Awards will be presented Fri. Jan. 26 from 5-8pm. Gallery hours are

11am to 4pm Tues. through Sat. The show will be juried by Joan McKesson, nationally known artist and art instructor.(530)243-1023

◆ Turtle Bay Arboretum and Museum by the River continues its presentation Transforming Trash: Bay Area Fiber Art through Apr. 22 at the Redding Museum of Art and History. The unique display features fiber, textiles, and textured fabrics.(530)243-8850 or www.turtlebay.org

◆ Morris Graves Museum of Art presents exhibits in the following galleries: William Thonson, Tom Knight and Homer Balabanis Galleries through Jan. 14; Dr. Richard Anderson Gallery through Feb. 18; Floyd Bettiga and Youth Galleries through Feb. 18; Homer Balabanis Gallery through Apr. 8; Melvin Schuler Sculpture Garden through June 17; William Thonson Gallery through Feb. 25; and the Tom Knight Gallery through Apr. 1. Located at 636 F Street in Eureka, hours are Wed. through Sun., noon to 5pm. (707) 442-0278



Lester Chambers appears both at the Ashland Martin Luther King Jr. celebration and the Rogue Valley Blues Festival.



Cajun greats BeauSoleil appear as part of the *One World* series on January 27, in Medford.



RECORDINGS

Fred Flaxman

Recent Compact Discoveries

I add quite a few classical CDs to my collection each month. Here are the most interesting and enjoyable of my recent compact discoveries:

BERNSTEIN:

Candide (Jay CDJAY 1257)

This Scottish Opera all-digital recording of the unjustly neglected and much-revised 1956 Leonard Bernstein musical reveals what a superb composition this is. The world premiere of this version took place at a preview in Glasgow on May 17, 1988, in the presence of the composer. It sounds more operatic, more like Gilbert & Sullivan or Johann Strauss than Broadway.

John Mauceri, musical supervisor for all versions of *Candide* since 1972, wrote: "Many have felt the score to *Candide* to be the greatest ever written for the Broadway stage, and here at last is a version which represents the composer's intentions." My only complaint is that the very clever lyrics by Richard Wilbur, Stephen Sondheim and John Latouche, are often difficult to understand, and are not included in the accompanying booklet.

BERNSTEIN:

Suite from Candide,
Overture to Candide,
Five Songs,
Three Meditations from Mass,
Divertimento for Orchestra
(Reference Recordings RR-87CD)

For those who would actually prefer *Candide* without words, Charlie Harmon, a close professional associate of Bernstein's for several years, has arranged a suite for orchestra, which premieres on this recording. It sounds very much like what

Bernstein would have done with the material, had he done it himself. The high definition digital recording boasts not only superb sound, but also dazzling performances by Eiji Oue and the Minnesota Orchestra. The *Overture to Candide* may well take the prize for best work of its kind written in the 20th Century. The orchestra settings of five songs by Bernstein also make their premiere in this recording. They were orchestrated by another close Bernstein associate, Sid Ramin, and are beautifully sung by mezzo-soprano Beth Clayton. This is an outstanding addition to the Bernstein discography. The *Divertimento* is pure fun, light and tuneful. In serious contrast are

“
SECTIONS OF THE LATIN
REQUIEM ARE MIXED WITH THE
KADDISH AND OTHER JEWISH
TEXTS TO FORM A MUSICAL
“SACRED BRIDGE.”

the three meditations from Bernstein's *Mass*, with Anthony Ross, cellist. The ever controversial *Mass* combined Roman Catholic and Jewish liturgy in a musical effort to bring peace, understanding and reconciliation between all the people of the world – and, it seems, between all their musical styles as well.

BEVERIDGE:

Yizkor Requiem (Naxos 8.559074)

Thomas Beveridge also interweaves elements common to Jewish and Roman Catholic services: sections of the Latin requiem are mixed with the Kaddish and other Jewish texts to form a musical “sacred bridge.” Although this piece premiered in 1994, Naxos has already included it in its *American Classics* series. Perhaps the work is a bit young and too little known at this point to be considered an American classic, but Naxos might well turn out to be clairvoyant. This is a world-class composition – moving, melodious, and highly accessible. The CD was recorded live at the

Kennedy Center for the Performing Arts in Washington, D.C., with the Choral Arts Society of Washington and the Choral Arts Society Orchestra, conducted by Norman Scribner. The soloists are Christine Goerke, Susanna Poretzky and Alberto Mizrahi.

SIBELIUS:

Piano Music, Vol. 1 (Naxos 8.553899)
and *Vol. 2* (Naxos 8.554808)

Håvard Gimse is the pianist in these superb recordings of pieces which demonstrate that Sibelius could write as well for the piano as he did for his more famous orchestral compositions. These works show the composer at his most tuneful and romantic, although rarely at his most Sibelian, if I can coin a word. Although the *Sonata in F Major, Op. 12* – my favorite selection on Vol. 1 – sounds as though it was written by Sibelius, some of the *Six Impromptus, Op. 5*, and *Ten Pieces, Op. 24*, which share this CD, sound more like Grieg or Debussy or even Satie in style than they do like Sibelius. They are nevertheless very enjoyable, as are the *Six Finnish Folk-Songs*, *Ten Bagatelles*, *Pensées lyriques*, and *Kyllikki* on Vol. 2.

ELGAR:

The Music Makers,
The Dream of Gerontius
(2-CDs, EMI Classics 7243 5 66540 2)

The Music Makers, in particular, is an exciting, melodic composition. It may seem familiar to you, even if you never heard it before, because Elgar reuses themes from the *Enigma Variations* and other earlier works, as well as snippets from the *Marseillaise* and *Rule Britannia*! You might even say that Elgar did his own “best of Elgar” composition. Sounds in theory as though it would never work, but it does. It is really thrilling to hear these familiar themes used in a different way. The performers, including Dame Janet Baker and the London Philharmonic Choir and Orchestra conducted by Sir Adrian Boult, are excellent, but these are remasterings of analog recordings made in 1967 and 1976, so the sound is not as good as a more recent recording would be.

DVORÁK:

Stabat Mater (Telarc 2-CD 80506)

Dvorák's religious choral piece was begun after his two-day-old daughter died. But he set aside the work to fulfill commitments for

CONTINUED ON PAGE 33

Program Underwriter Directory

Continued from p. 26

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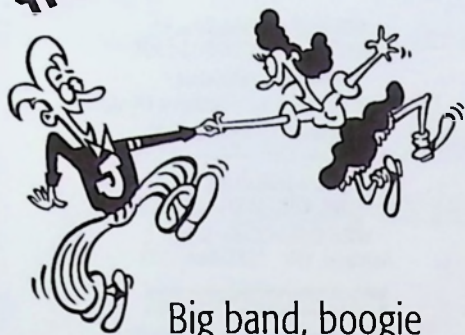
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AS IT WAS

Carol Barrett

Stage Driver

Fred Lockley's *Voices of the Oregon Territory* tells the story of a stage driver who had once been a miner. This man had suffered a terrible mining accident in Virginia City, in which he lost an eye, lost all his teeth and was badly scarred. To add insult to his considerable injuries, the medicine the doctors had given him made all his hair fall out. When he came out of the hospital he bought a wig, some false teeth and a glass eye, and started a new job driving stage.

According to Lockley's source, some Indians once stopped the one-eyed driver's stage and deliberated whether they could kill him. The driver, understanding their language (and his predicament), took off his wig and handed it to one of the Indians. The driver's bald head astonished the Indians.

The driver then took out both sets of his false teeth and handed these over to the Indians' leader. As if that wasn't enough, the driver then took out his glass eye and handed it to the Indian who was, by now, terrified. He and his companions ran off, leaving behind the wig and false teeth.

Collecting the teeth and wig, the stage driver continued on his journey.

Source: *Voices of the Oregon Territory*, Fred Lockley

Early Roads

It's hard to visualize this country without any roads. Building them was a number one priority. In December 1847 a law was passed giving judges control over the care and superintendence of the roads within their own counties. These judges were appointed by the territorial government, and in many counties were the most important government officials.

The 1847 law required each male resident between the ages of 21 and 50 to work two days every year to build and maintain public roads. He was required to appear at 8 a.m. with any tools the superintendent directed. Work was still being done with a pick and shovel. In 1850 the work time was raised to three days a year.

HUGE RED LETTERS ON A FENCE
ADVERTISED: "RED JACKET BITTER,
ELIXIR AGAINST DEATH!"

Any male could pay the superintendent \$2 a day if he didn't want to work. Over and above this, a tax for roads was levied at a rate not to exceed 10¢ per \$100 of the appraised value of property.

The next improvement was the use of plows to loosen the dirt, which was then smoothed by a log drag. Financing the building and maintenance of roads was partly solved by authorizing an individual or company to do the job. They, in turn, could be repaid by charging a toll for use of their road. Such a road was the Siskiyou Mountain toll road, later known as the Dollarhyde toll road.

The first paved road in southern Oregon was a section of Route 99 from Central Point to Phoenix.

Sources: *History of the Rogue River Valley, Pioneer Period*, Gilmore; *History of Jackson County*, Tucker; "The Mythical State of Jefferson," Sutton, SOHS *Sentinel*, March 4, 1980.

Beach Travel

The smoothest roads in the early days were along the hard sandy beaches. Such a route was between Coos Bay and Winchester Bay. To call that route's stage service "regular" would be an error, though, as the time of departure and arrival depended on the tides. Leaving Coos Bay might be anywhere from 1 a.m. to 10 p.m.

Halfway along the beach, the stage came to Ten Mile Creek. Even crossing at low tide, the creek came up to the coach's axles. But that was not the only time the beach could be dangerous.

On December 9, 1907 the stage left North Bend with a load of young and old men and women and even a baby eighteen

months old. The driver was proceeding toward Ten Mile Creek when suddenly a large wave came rushing in and washed over the coach. A log, carried in with the wave, smashed into the front wheel and the coach tipped over in the cold water. The horses became frightened, broke loose and ran up the beach with the driver still hanging on to the reins.

As the wave receded, the undertow threatened to carry the coach out to sea but two men were able to jump out, right the stage and pull it to higher ground before another wave hit. Shakily, everyone got out but watched as the next wave hit. The carriage and their baggage were washed away. When the driver returned with the horses, the women mounted and the travelers began their trek up the beach, cold and weary.

An hour and a half later, they arrived at Jarvis Landing.

Source: *The Coos Bay Region*, Douthit

Billboards

Did you know we had billboards, or at least the forerunner of billboards, as early as 1865? A traveler going from Portland to San Francisco by stage in October 1865 wrote with interest about the boards nailed to trees and placed to be visible to the passing stages. One he noted read: "Whoever needs a good pair of pants, and does not want to be swindled by unethical merchants, should make a point of seeing Messrs. Dusenbergs, Moses and Alexander in Portland. Parisian elegance at ridiculously low prices our specialty."

Quite a mouth full for a billboard, but stages and horses averaged about six miles an hour. Not only was there time to read such an ad, but boredom would welcome even this diversion.

In another case, huge red letters on a fence advertised: "Red Jacket Bitter, elixir against death!"

Meanwhile, Madame Proserpina, a fortune teller in San Francisco offered to provide written testimonials to prospective customers. The most common sign, in big white letters, suggested: "Unk Weed Remedy for fevers." This particular product seemed to pop up on every fence, large tree, boulder, and on pigstys and houses. Some were varied to read: "Buy it! Buy it! Unk Weed Remedy! Oregon Rheumatic Cure."

Did these signs sell their product? We

might also ask if the disfiguring billboards of today are any more effective.

Source: *Oregon East, Oregon West*; Trautmann

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She

began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

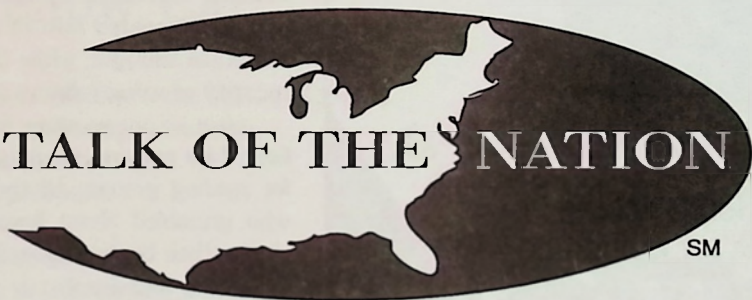
RECORDINGS *From p. 30*

other compositions. Two years later, within a month, another of the composer's baby daughters died of accidental poisoning and his three-year-old son succumbed to smallpox. In his grief Dvorák completed the *Stabat Mater* in about two months. This is the late Robert Shaw's last recording before he died. He conducts the Atlanta Symphony Orchestra and Chorus with Christine Goerke, soprano; Marietta Simpson, mezzo-soprano; Stanford Olsen, tenor; and Nathan Berg, bass-baritone. For those who love large romantic choral pieces and have all the major requiems, give this beautiful piece by

a master melodist a try. Though it's not in a class with the Brahms' *German Requiem* or those by Verdi, Berlioz and Fauré, it is not that far behind and this is an excellent recording, both singing and sound.

Fred Flaxman, former vice president and general manager of Southern Oregon Public Television, is vice president for development of public stations WXEL-TV-FM, West Palm Beach, Florida. He may be reached at compactdiscoveries@fredflaxman.com.

THE TALK OF THE NATION

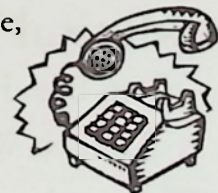


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BOOKS

Molly Tinsley

Book Groups: The Epidemic

Although I enjoyed my forty semesters as an English professor, I never got the impression that vast numbers of my students did. I was always making them read too much, too soon. I expected them to ponder the discussion questions I passed out, and maybe take a few notes as they went along. I even urged the profligacy of underlining a few important passages, as if marking in a book would not prevent its top-dollar resale at the end of the term. In general, I just didn't get it: a great American novel wasn't all that relevant to their real lives of chemistry tests, soccer practice, parties, and romance. Sure, some of them liked to read, but they liked to read for fun, not picking apart every little thing, as if the author might have had some complex plan in mind as she wrote.

Thus my classes stuttered along, as I strained to launch the sleepy, the sullen, the semi-prepared into the dizzy realms of analytical thought, while they clung to the security of value judgments and boredom.

After so many years fighting this good fight, I do not understand the current mania for reading groups. All those college grads who grumbled about having someone else choose their books, and reading to a deadline, and being forced not only to have thoughts about what they read, but also to articulate them—are they now returning in prodigal hordes to the challenge of English Lit?

Bloomsbury Books in Ashland counts seventy reading groups in their registry. According to Marilyn Edwards, particular titles, selected and recommended by bookstore staff, have run through these groups like epidemics, toting up sales in the many hundreds. Imagine the vast numbers of coffee tables and nightstands around town dutifully dotted with the same, subtly assigned text.

The most famous promoter of book groups, Oprah Winfrey, maintains a website to answer your "burning questions" ("Does Oprah make money off her books?") and offer advice about improving reading technique. "Take notes and make flags on the pages," Professor Winfrey suggests. "Rely

on good discussion prompts," which, by the way, many publishers now provide as marketing incentives. How come when I recommended the former and distributed the latter, no one listened or cared?

What was it Joni Mitchell used to croon—"You don't know what you've got 'til it's gone"? Maybe Book Groupies are moved by nostalgia, hoping to recapture an experience that has fuzzed over the years into a fond memory: the Golden College Age when the spacious life of the mind defied narrow pragmatic concerns (such as chemistry tests, soccer practice, parties, romance). The specialized frenzy of real life gets old; once you can be sure of "three hots and a flop," plus a share of consumer toys, the mind and soul clamor for something more. Maybe our prosperous economy partly accounts for the lifting of so many noses from their grindstones to smell the literary roses.

But I wonder, do book groups actually deliver what their members seek? The commercial industry booming around them has also generated paid employment for "book-group facilitators" and "book-group therapists" to smooth and soothe the stresses of book-group participation, which seems to have inspired many more rules than ever prevailed in the classroom: fiction only but not short stories, paperback only but nothing out of print, no men, no women, no new members without a trial appearance by the prospective followed by a vote, yes dinner, no dinner, just desserts, yes wine, no wine, no might meetings, no day meetings.

Curious, I joined a new book group myself. Our first meeting was a pleasant medley of introductions and hors d'oeuvres. In some roundabout but amiable fashion, we settled on John Updike's *Gertrude and Claudius* for our first assignment and trundled off into the twilight content.

I arrived at the second meeting with a chip on my shoulder. Two hundred pages of Updike's dazzling language in the service of the same old adulterous action had reminded me how much I resented his early and easy

success. (*The New Yorker* has rejected every piece of fiction I've written, but for Updike recently, they not only restored their short story feature to the front of the magazine, but also devoted that sacred space in two issues to a drawn-out revisitation of Rabbit's world, in language that struck no sparks.)

Needless to say, this meeting felt like disaster. Not even a slice of luscious, home-made cheesecake could take the edge off my dismay. I didn't have a book, for one thing: like my old students, whom I used to harangue for sharing one copy among roommates and then showing up in class textless, I'd borrowed the copy I read. I wasn't going to swell Mr. Updike's sales figures when so many struggling mid-list writers go begging. I had scribbled a few notes and page numbers on a scrap of paper, but at the last minute, gripped by anxiety about appearing professorial, I left it at home.

Now around me I saw folders of impressive notes, books fringed with little post-its, pages of underlined passages. A few people talked a lot, while some never said a word. What were we doing, where were we going, who was in charge? The part of me that used to teach popped alert and wouldn't chill. In a fit of panic and pique, I committed the classroom sin of blurting my strong negative response to the book without a single reference to back it up. Nobody scolded me; in fact, one book group veteran kindly reassured me that it was better to have some conflict over readings than none at all. Still, that night I lay awake with the sounds of my foolishness echoing in my ears.

I do plan to stick this thing out. Maybe it's vain nostalgia, but I can't help warming to my old dream of the perfect literary discussion—balanced, insightful, finally illuminating—like Gatsby's green light at the end of the dock, glowing beyond each imperfect incarnation.

Besides, just as aimless, old-fashioned childhood has been upgraded by organized play dates and after-school lessons of every ilk, maybe curling up with a good book will be that much more worthwhile and edifying if it's the official selection of Bloomsbury Reading Group #48, which has scheduled a definite date and place to discuss it afterwards. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

BY ROBERT PETERSON

Mazatlán

Mazatlán—an open system
of forgetfulness and slow clocks.
No news. Every day turns to dinner
and lunch is becalmed in bananas.

I burn on the beach. Or I'm blue
and weep without shame under palms
for the Welsh
or old postponements.

A world is crumbling by the hour.
The mosquitoes are living on their nerves.
Why bother fish?

The list of things I'll not do
grows comfortably long. And on the Gulf
sunsets create themselves for me
like exquisite things that have already happened.

The Yellow Cat

The yellow cat speeds down the hall at midnight;
another mouse dished up to oblivion.
The house creaks.
It has its own problems.

Raised to be a surgeon
I've lived a life of dreams and crime.
Poems and cookies are all we can offer
if your parents come.

Will sober thoughts
in the morning
make me lovable?

Growing older, I seem to drink less.
And good and bad intentions cling together like wet leaves.
Not even the passage of time is perfect.

Robert Peterson, who died in October in Fairfax, California, was one of America's best poets. He had many connections to Oregon, including poet-in-residence at Reed College and readings in the Rogue Valley, most recently in 1996. All the Time in the World (Hanging Loose Press, 1996), Waiting for Garbo: 44 Ghazals (Black Dog Press, 1987), and Leaving Taos (Harper and Row, 1981), which was selected for the National Poetry Series by Carolyn Kizer, are three of his many books. This month's poems are from Leaving Taos, and are used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon, *Jefferson Monthly*
poetry editors

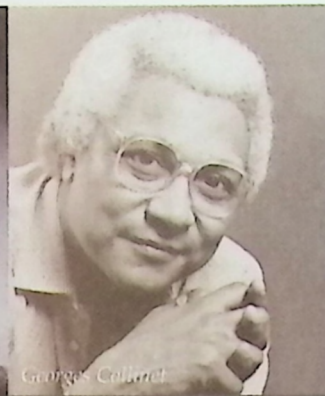
126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



Noah Adams



Terry Gross



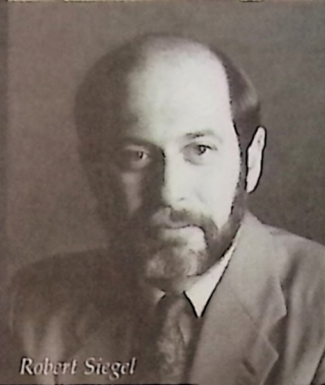
Georges Collinet



Scott Simon



Liane Hansen



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Lynn Neary



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Bob Edwards

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To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.

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